

'CableAge'  
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Broadcasters bracing for alcohol ad ban fight 27

STEREO UPDATE: TV stations, AM systems 30

TV SWEEP: 'Erosion' resumes in top 50 markets A-1

# Television/Radio Age

FEBRUARY 4, 1985 • \$5.00

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their toughest assignment,  
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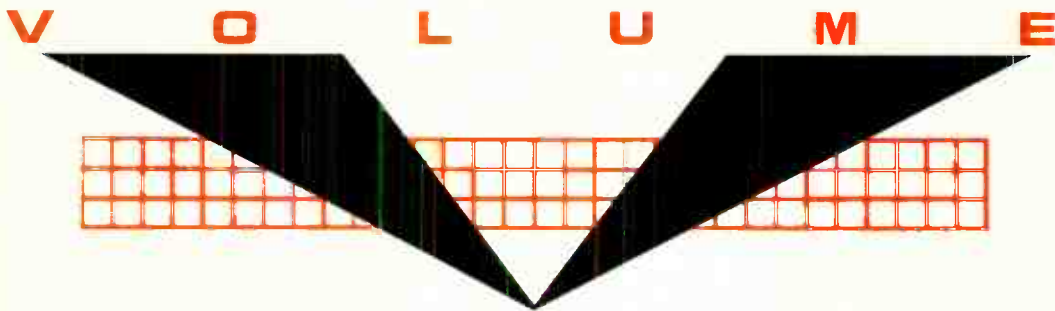
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By  
Bob Behrens  
President  
The Behrens  
Company, Inc.

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WCSH-TV in Portland, Maine has been running "KIDSWORLD", our 1/2 hour weekly news program for children, since 1976, sometimes as often as three times a week, in addition to frequently using the stories from "KIDSWORLD" in their noon news. One of the benefits of our concept is that our client stations get the right of unlimited runs to the programs and to the stories.

Another benefit is that the program can easily be made to look local. Last fall, a WCSH-TV director/cameraman and soundman and I were working with kids in a Portland schoolyard. We were using a script that we send out to our stations for each program.

"KIDSWORLD" is available with the sound tracks split in all intro positions. The tracks are mixed in perfect balance. The voices of our national kids are on track #1. The music is on track #2. Shooting to our scripts, stations can replace the voices of our national kids with the voices of kids from their community. They can overdub the pictures of our kids with their kids. The finished edit looks like the station locally produced the show. That's why I was in Portland: to help WCSH-TV locally host a typical "KIDSWORLD" show.

As we began working with the school kids that day, one of them, in perfectly good humor, said, "Well, here's where we screw up a good show."

I laughed and answered, "Tell me something. If you like KIDSWORLD, wouldn't you rather see kids from Portland host it?" The kid agreed and so did his friends.

Your local news tells your adult community what's going on locally. Tell your kid community what's going on. Let them locally host "KIDSWORLD". Kids are your future news and information consumers. Start getting them involved in news now. You'll develop a new audience for news that will grow with you.



# KIDSWORLD

The Behrens Company, Inc.  
51 S. W. 9th Street  
Miami, FL 33130  
305-371-6077

# Television/Radio Age

Volume XXXII, No. 15

February 4, 1985

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- 27 Broadcasters bracing for fight over beer, wine ban**  
With hearings set to begin in the Senate, webs, stations and trade associations are stressing such issues as distinction between use and abuse and right of commercial free speech.
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## **STEREO UPDATE**

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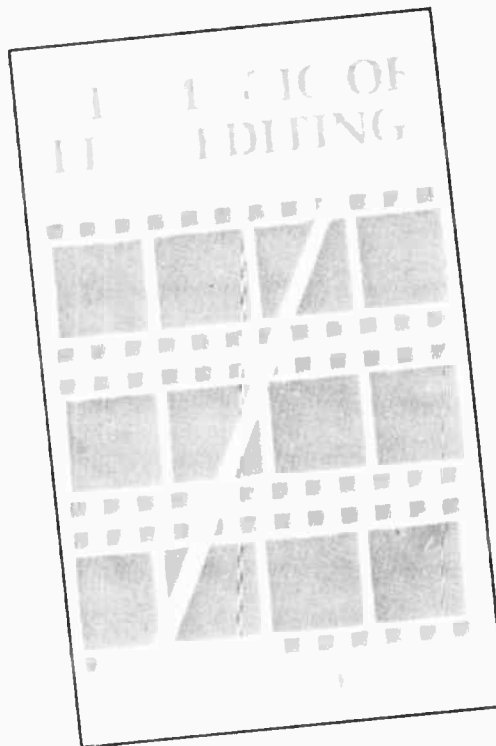
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- #1 Rated Syndicated Strip In TV History!
- #1 Rated Syndicated Show In November '84!
- #1 In 7 Out Of 10 Markets!
- TV's Most Glamorous Big Money Prize Show!
- #1 Rated Access Show In America!
- #1 In Major Demos!
- Beats Or Ties The Station's Prime Time Average In 72 Of The Top 100 Markets!

## TIME PERIOD LEADER IN

- #1 In Albany, NY 7:30 P WNYT
- #1 In Alexandria, LA 6:30 P KALB
- #1 In Amarillo 6:30 P KVII†
- #1 In Atlanta 7:30 P WXIA
- #1 In Augusta 7:30 P WAGT
- #1 In Bakersfield 7:00 P KGET†
- #1 In Baton Rouge 6:30 P WAFB
- #1 In Birmingham 6:30 P WVTM
- #1 In Boise 6:30 P KBCI
- #1 In Boston 5:30 P WNEV
- #1 In Bowling Green 6:30 P WBKO
- #1 In Buffalo 7:00 P WKBW
- #1 In Butte 6:30 P KXLF
- #1 In Cedar Rapids 4:00 P KWWL
- #1 In Champaign-Spr. 6:30 P WICS†
- #1 In Charleston-Hunt. 7:00 P WCHS
- #1 In Charlotte 5:30 P WBTV
- #1 In Chattanooga 7:30 P WRCB
- #1 In Chicago 6:30 P WLS
- #1 In Chico-Redding 7:30 P KHSL
- #1 In Cincinnati 7:00 P WCPO
- #1 In Clarksburg 7:00 P WDTV
- #1 In Cleveland 7:00 P WEWS
- #1 In Colorado Springs 6:30 P KKTW
- #1 In Columbia, SC 5:30 P WIS
- #1 In Columbus-Tupelo 6:30 P WTV
- #1 In Columbus, GA 7:30 P WRBL
- #1 In Columbus, OH 7:30 P WBNS
- #1 In Dallas 6:30 P KXAS
- #1 In Davenport 6:30 P WOC
- #1 In Denver 6:30 P KUSA
- #1 In Des Moines 6:30 P KCCI
- #1 In Detroit 7:30 P WDIV
- #1 In Eureka 7:30 P KIEM
- #1 In Evansville 6:30 P WFIE
- #1 In Fargo 6:30 P KXJB
- #1 In Flint 7:30 P WJRT
- #1 In Florence 7:00 P WBTW
- #1 In Fresno 7:00 P KFSN
- #1 In Fort Myers 7:00 P WBBH
- #1 In Ft. Smith 6:30 P KFSM
- #1 In Ft. Wayne 7:00 P WANE
- #1 In Grand Rapids 7:00 P WOTV
- #1 In Great Falls 6:30 P KRTV
- #1 In Green Bay 6:30 P WFRV†
- #1 In Greensboro-W.S. 7:30 P WXII
- #1 In Greenville-SPAS 7:30 P WYFF
- #1 In Hagerstown 7:00 P WHAG
- #1 In Harrisonburg 7:30 P WHSV
- #1 In Hattiesburg-L 6:30 P WDAM
- #1 In Honolulu 6:30 P KHON
- #1 In Houston 4:30 P KPRC
- #1 In Indianapolis 7:30 P WTHR
- #1 In Jackson, MS 6:30 P WJTV
- #1 In Jacksonville 7:30 P WJXT
- #1 In Johnstown 7:30 P WJAC
- #1 In Jonesboro 5:00 P KAIT
- #1 In Kansas City 6:30 P KMBC
- #1 In Knoxville 5:30 P WBIR
- #1 In Lafayette, IN 7:30 P WLFI
- #1 In Lansing 7:00 P WILX
- #1 In Las Vegas 7:00 P KVBC
- #1 In Lima 7:00 P WLIO
- #1 In Lincoln 6:30 P KOLN†
- #1 In Little Rock 6:30 P KATV
- #1 In Louisville 7:30 P WLKY
- #1 In Macon 5:30 P WMAZ
- #1 In Madison 6:30 P WKOW
- #1 In Mason City 6:30 P KTTC
- #1 In Memphis 6:30 P WMC
- #1 In Miami 7:30 P WTVJ
- #1 In Milwaukee 6:30 P WTMJ
- #1 In Minneapolis 6:30 P WCCO
- #1 In Minot 6:30 P KFYT†
- #1 In Mobile 6:30 P WKRG
- #1 In Monterey-Sal 5:30 P KSBW
- #1 In Nashville 5:00 P WSMV
- #1 In New Orleans 6:30 P WWL
- #1 In New York 7:30 P WCBS
- #1 In Norfolk 7:00 P WVEC
- #1 In Oklahoma City 6:30 P KWTW
- #1 In Orlando 7:30 P WCPX
- #1 In Paducah 6:30 P KFVS
- #1 In Panama City 6:30 P WJHG
- #1 In Parkersburg 7:00 P WTPP
- #1 In Peoria 6:30 P WRAU
- #1 In Philadelphia 7:30 P WPVI
- #1 In Phoenix 6:30 P KTSP
- #1 In Pittsburgh 5:30 P KDKA
- #1 In Portland, OR 7:00 P KOIN
- #1 In Presque Isle 7:00 P WAGM
- #1 In Providence 7:30 P WPRI
- #1 In Quincy 6:30 P WGEM
- #1 In Raleigh 7:30 P WTVD
- #1 In Rapid City 6:00 P KOTA
- #1 In Reno 7:00 P KOLO
- #1 In Richmond 7:30 P WTVR
- #1 In Roanoke 7:00 P WSLS
- #1 In Rochester 7:00 P WHEC
- #1 In Rockford 6:30 P WTVO
- #1 In Sacramento 7:00 P KXTV
- #1 In San Angelo 6:30 P KLST
- #1 In San Antonio 6:30 P KENS
- #1 In San Francisco 7:00 P KRON
- #1 In Santa Barbara 7:30 P KSBY
- #1 In Savannah 7:00 P WSAV
- #1 In Seattle 7:00 P KOMO
- #1 In Shreveport 6:30 P KTBS
- #1 In Spokane 6:30 P KHQ
- #1 In Springfield, MA 7:00 P WWLP
- #1 In Springfield, MO 6:30 P KYTV
- #1 In St. Louis 6:30 P KSDK
- #1 In Syracuse 7:00 P WIXT
- #1 In Tallahassee 7:00 P WCTU
- #1 In Terre Haute 6:30 P WTV
- #1 In Toledo 7:00 P WTOL
- #1 In Topeka 6:30 P KSNT
- #1 In Tri-Cities 7:00 P WCYB
- #1 In Tulsa 6:30 P KTUL
- #1 In Watertown 5:30 P WWNY
- #1 In West Palm Beach 7:00 P WPEC
- #1 In Wheeling 7:30 P WTRF
- #1 In Wichita Falls 6:30 P KFDX
- #1 In Wilkes-Barre 7:30 P WNEP
- #1 In Youngstown 7:00 P WYTV
- #1 In Yuma-El Centro 6:30 P KYEL

# WHEEL OF FORTUNE



# 1-2 PUNCH!

**JEOPARDY!... The WINNING TRADITION Continues!**

- #1 In 46 Markets And Building!
- #2 Show In Access Nationally, Just Behind "Wheel of Fortune"!
- Already In The TOP 10 Of All Syndicated Strips This Fall, And In Just Three Months!
- Garnered A Higher Rating In Access In Its Premiere Than When "Wheel" Premiered In The Fall Of '83!



## TIME PERIOD LEADER IN:

- |                                 |                                    |
|---------------------------------|------------------------------------|
| #1 In Atlanta 10:30 A WAGA      | #1 In Macon 10:30 A WMAZ           |
| #1 In Baton Rouge 9:30 A WAFB   | #1 In Mason City 4:30 P KTTC       |
| #1 In Birmingham 12:30 P W/BRC  | #1 In Miami 10:00 A WPLG           |
| #1 In Buffalo 5:30 P W/KBW      | #1 In Nashville 4:30 P WSMV        |
| #1 In Cedar Rapids 3:30 P KWWL  | #1 In New Orleans 4:00 P WWL       |
| #1 In Charlotte 5:00 P WBTV     | #1 In Norfolk 7:30 P WVEC          |
| #1 In Chattanooga 7:00 P WRCB   | #1 In Paducah 3:30 P KFVS          |
| #1 In Chico-Redding 5:00 P KHSL | #1 In Parkersburgh 7:30 P WTAP     |
| #1 In Cincinnati 7:30 P WCPO    | #1 In Portland, OR 7:30 P KOIN     |
| #1 In Cleveland 7:30 P WEWS     | #1 In Providence 10:00 A WPRI      |
| #1 In Davenport 11:30 A WOC     | #1 In Raleigh-Durham 7:00 P WTVD   |
| #1 In Denver 10:00 A KCNC       | #1 In Rapid City 12:30 P KOTA      |
| #1 In Des Moines 3:30 P KCCI    | #1 In Reno 9:00 A KOLO             |
| #1 In Detroit 7:00 P WDIV       | #1 In Roanoke-Lynchburg 7:30 P WSL |
| #1 In Florence 4:30 P W/BTW     | #1 In Rochester, NY 7:30 P WROC    |
| #1 In Fresno 4:00 P KFSN        | #1 In Rockford 3:00 P WIFR         |
| #1 In Ft. Myers 7:30 P WBBH     | #1 In Sacramento 9:30 A KXTV       |
| #1 In Green Bay 3:00 P WFRVt    | #1 In San Francisco 7:30 P KRON    |
| #1 In Houston 3:30 P KPRC       | #1 In St. Louis 4:30 P KSDK        |
| #1 In Knoxville 5:00 P WBIR     | #1 In Tri Cities 7:30 P WCYB       |
| #1 In Lansing 7:30 P WILX       | #1 In Tucson 2:30 P KGUN           |
| #1 In Las Vegas 7:30 P KVBC     | #1 In Wilkes-Barre 5:00 P WDAU     |
| #1 In Lima 7:30 P WLIO          |                                    |
| #1 In Little Rock 3:00 P KATU   |                                    |



# JEOPARDY!

Source:

NSI, November 1984 Pure Program Rating Ranking; Cassandra Report November 1984. Qualifications available upon request. Copyright 1985 King World, Inc.



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# Publisher's Letter

*Television/Radio Age, February 4, 1985*

**Last fall's Arbitron sweep may be one of most significant in several years**

The Arbitron sweep last fall may be one of the most significant of the past several years. It presages a great deal of discussion and possibly action on the entire structure of measurement research. Hundreds of millions of dollars are involved, affecting every segment of the business including stations, networks and suppliers—programmers as well as equipment manufacturers. Several elements are apparent as you look at the figures for our semi-annual sweep analysis, which starts on page A-3, data broken out by dayparts. The copy-righted analysis involves over 7,000 computations.

What is immediately apparent as you look at the figures is the resurgence of NBC in individual markets in primetime. Also, the results in the metered markets reflect the strength of the independents as well as the ethnic stations. While Los Angeles is an atypical market, almost 48 per cent of the audience on a sign-on/sign-off basis was racked up by the independents. On an overall basis, the independents came up with the best rating books that they have ever had. At the same time, the independents feel that they are shortchanged, particularly in the non-metered markets. One of the prominent independent managers mentioned that he feels that independents are under-valued by some 30 per cent. "What we would like to see," he continued, "is some basis for weighting the figures in the non-metered markets."

**Nielsen 5-market analysis showed meter-diary spread**

In an analysis that Nielsen did in the fall of 1983, in five metered markets, there was considerable spread in the ratings of specific programs that were metered in contrast to those that were rated by diary. These ranged from a 21 per cent increase on a metered basis to as much as 62 per cent, a rather dramatic spread. These were based on ratings for sitcoms. Of course, in any test the variables have to be considered: type of station, time of day, cable, and VCR penetration.

Researchers have pretty well agreed that the meter method is the most accurate, particularly where there is penetration from other means of program distribution, such as cable and VCR. As a matter of fact, in some preliminary research done in homes where there are also cable and VCR, the results have shown that there is very little difference in the tune-in to over-the-air television stations.

Many researchers have gone one step further (see TV/RADIO AGE April 2, 1984) and feel that people meters are the only accurate method of measurement and that measuring households is inadequate.

British-based AGB asked for (and got) over \$1 million from the U.S. broadcast industry to conduct a comprehensive test in Boston to record television viewing by individuals in contrast to recording only household viewing data. People meters are also being developed by Nielsen and Arbitron. A former Arbitron executive, Norman Hecht, is heads up AGB in this country.

Marvin Mord, vice president, marketing and research services for ABC, points out that no one knows at this point whether the AGB system will work as well in this country as it "apparently has in tests in some smaller countries in Europe. But its potential as an alternative to any system in use here now shows enough promise so that a number of major corporations and agencies, and some of the cable organizations, as well as ABC and CBS, will be helping to support the test."

**Weighting could correct indie rating discrimination**

What it comes down to is this: The independents are definitely undervalued. They have shown remarkable strength, especially in their past few years. The meters are a plus for the independents, but there are economic limitations as to the size of market. In the meantime, the diary remains the basic accepted measuring technique beyond the top markets. To correct the rating discrimination against the independents, some equitable method of weighting the reports should be arrived at.





**WLOX-TV  
BILOXI-  
GULFPORT-  
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**OUR OWN.**

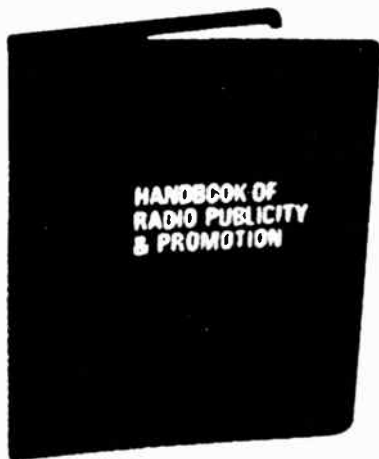
WLOX-TV, the ABC affiliate in Biloxi-Gulfport-Pascagoula, Mississippi has chosen Blair Television for national sales representation. WLOX-TV has a tradition it shares with Blair... Leadership.

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# Letters

## More on zapping

Anyone trying to grapple with the serious problem of zapping, and the media values it diminishes, deserves all possible encouragement. So this response, while it may seem critical of Stephen G. Gombar's diagrams in the January 7th TV/RADIO AGE ("Ad zapping," *Letters*), does attempt to carry on the dialog.

Look at Mr. Gombar's diagram labeled "Non-attended recording." Fast-forward zapping automatically suppresses normal TV audio; cassette viewers can no longer leave the room during commercial breaks and rely on some aural signal to return. Now they must really concentrate on the silent screen (usually at 6X normal speed!) for some sign to de-zap. (Since decorative program billboards provide a handy visual cue at both ends, stations might think about eliminating them to make zapping more difficult).

Mr. Gombar says such zapping concentration actually has "involvement" value, and gains some exposure for advertisers of "familiar products"; he candidly puts "some" into quotes. I think any involvement has to be minimal even with one of Mr. Gombar's "logo heavy" spots. But what if an advertiser actually knuckles under to zapping and devotes major parts of his screen to those potentially condensed five-second versions of 30-second logos or copy lines? How would his "normal" viewing universe react to such bastardized commercials?

For those VCR time-shifters who do not zap, Mr. Gombar feels advertisers "gain exposure that did not exist before."

But there's no free lunch; at that same moment another on-the-air advertiser is losing those possible viewers.

Mr. Gombar's second diagram, "Attended recording," is an idealized view of VCR owners who— with or without zapping—record the shows they're watching because they "want someone else to have the opportunity" to see them, too. But the best current research suggests the vast VCR majority merely time-shifts for itself, and then erases. My own feeling is that the average cassette library in this country (where it exists) consists of the Super Bowl, a handful of TV specials and a few illegally-copied movie rentals. The advertising value is minimal.

I hope Mr. Gombar disagrees.  
LINCOLN DIAMANT  
President, Spots Alive Consultants,  
New York City

## Co-op expectations

Retailers have always wanted a little more out of co-op; my father assured me that in the early years of the century, he could always get "a little more" from the painters who traveled the countryside on behalf of American Tobacco.

It seems that if he explained how much Bull Durham you sold, they could be prevailed on to paint the entire store building, not just the famous (and discrete) sign on the side of his building.

Retailers are still looking for something extra, and as often as not, not getting it!

SANFORD MAIZEL  
Vice president,  
general manager,  
Crimmins Co-op Marketing,  
New York

## Accurate portrayal

Your article on me (*Perez's big shift: Is it sunnier on the other side of the street?*, October 29, 1984) was much appreciated, beautifully written and, most important, very fair and accurate.

MANNY PEREZ  
Film Fair,  
New York

## Radio sales training

In your *Publisher's Letter* of September 17, 1984, you expressed your concern over the dearth of sales training programs in the radio industry.

John Blair & Co., noting this void, responded in May of 1984 by launching the first formal sales training program in national radio spot representation for a select group of sales associates.

The comprehensive 10-week course has yielded eight new account executives for Blair/RAR and Blair Radio, who have been performing at a level far exceeding that which their "street time" would otherwise dictate.

With this as a starting point, their potential is indeed limitless.

GARY LEWIS  
Vice president,  
general sales manager,  
director of training,  
Blair/RAR Inc.,  
New York

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# GOODSON-TODMAN'S **THE PRICE IS RIGHT**

**THE LONGEST RUNNING,  
MOST SUCCESSFUL  
GAME SHOW IN  
TELEVISION HISTORY.**



SHOW	LENGTH	NETWORK	TV HH	1983-1984 BROADCAST SEASON			
			84-85 SHARE	SHARE	TOTAL WOMEN	WOMEN 25-54	TOTAL MEN
PRICE IS RIGHT	ONE HOUR	CBS	32 *	33	33	29	39
WHEEL OF FORTUNE	HALF	NBC	30	29	33	29	24
PYRAMID	HALF	CBS	22	21	23	18	23
PRESS YOUR LUCK	HALF	CBS	20	20	21	18	21
SALE OF CENTURY	HALF	NBC	18	20	21	18	22

\* HEAD TO HEAD, FIRST HALF HOUR. PRICE DOES A 29 SHARE!  
SOURCE: AC NIELSEN, NTI, BROADCAST SEASON, 83-84. AC NIELSEN, NTI, SEASON TO DATE, 84-85.



In September of 1985, the tradition continues in syndication with the original fast-paced, high stakes, half-hour version.

- Over 28 years of ratings success.
- In 1983-84 season... PRICE dominates all game shows.
- Nothing can compete with the half-hour of PRICE.
- PRICE is the highest-budgeted game show in America.
- From the premiere producer of game shows, Goodson-Todman.
- THE PRICE IS RIGHT. Now a firm go for September 1985. Prime Access just got better.



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# BOOST YOUR RATINGS



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Scooby-Doo and Fred Flintstone are favorites in any programming race, because they make a rating-raising team that can't be beat!

Even with all the new entries in the children's programming market last year, Scooby had the highest national kid-rating of any syndicated show.\* And *The Flintstones* has proven itself to be a consistent top-five ranked program.

*Scooby-Doo* and *The Flintstones* are just part of our winning team. The DFS Program Exchange also offers other exciting top ranking children's favorites like *Underdog*, *Bullwinkle* and many others (18 in all).

We've even added something special for Bill Cosby fans...430 inserts of *Bill Cosby's Picture Pages*. All of this can be yours through the DFS Program Exchange at no out-of-pocket cost to you.

So be a winner in children's programming—go with *Scooby-Doo*, *The Flintstones* and all the other front-runners in the DFS Program Exchange.



For details, contact DFS Program Exchange  
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(212) 661-0800



- ★ Bullwinkle
- ★ Rocky & His Friends
- ★ Underdog
- ★ Tennessee Tuxedo
- ★ Roman Holidays
- ★ Dudley Do Right
- ★ Devlin
- ★ Picture Pages
- ★ Wheelie & The Chopper Bunch
- ★ Valley of the Dinosaurs
- ★ Inch High, Private Eye
- ★ Uncle Waldo
- ★ Space Kidettes
- ★ Young Samson
- ★ Sealab 2020
- ★ King Leonardo



\*Source: Nov. '83—July '84 ARB Syndicated Program Analysis  
© Hanna-Barbera, 1984



# Sidelights

## High hopes

BBDO's third nationwide telephone survey of consumer expectations finds the majority of consumers bullish on America and believing that the economy and their own financial situations will either get better or stay the same this year. Over 70 per cent of those replying expect both pride in American values and buying of American-made products to increase.

However, BBDO did turn up a gender gap within the general level of optimism. Over the last three January surveys, the proportion of males describing their household financial situation as "reasonably comfortable" or better climbed to 57 per cent in 1984 and 66 per cent this January, from 41 per cent in 1983. But this time only 46 per cent of females reported their households operating at the same level of comfort. That's a fairly steep drop from the 62 per cent of women who felt free of financial pressure last year, and BBDO says it's the first time the percentage for females has turned up significantly lower than that for males.

There's a similar gap by income level, but that's no surprise. That showed up last year, too. Fifty-five per cent of families with incomes at the \$20,000 level or better expect an improved economy this year, against only 37 per cent of those families earning below \$20,000.

Men and women also exhibited different levels of expectation regarding growth of concern for physical fitness, though levels for both genders remain relatively high. Eighty-one per cent of the males surveyed look for continuing growth here, compared to 91 per cent of the females replying.

A majority of both men and women expect increased buying of videocassette recorders and of home computers, and most men and women also expect to see a decline in the purchase of foreign-made cars and in playing video and arcade games.

The telephone survey was conducted among 100 men and 100 women, ages 18 to 65 on January 9 and 10.

## Do-it-yourself PR

Get to know your nose from varying angles and keep some corn silk powder handy if you're in the market for a talk show interview, advises William Parkhurst in his book, *How To Get Publicity* (Times Books: New York). Parkhurst, who has worked in radio, television and publishing, offers a complete do-it-yourself publicity kit for all those aspir-



*William Parkhurst offers a complete do-it-yourself publicity kit for all those aspiring to free media exposure in his new book, "How To Get Publicity."*

ing to free media exposure.

Topics in the book range from figuring out what, how and why you want to publicize, right through to the tour circuit and making the most of the coverage you get. Cases like the man who just wants to advertise his auto parts garage sale, or the housewife who wants her bake sale for the Chamblee Perry Foster Knights of Columbus Little League to succeed are followed step by step through their publicity campaigns.

Parkhurst describes in detail how to book and carry off successful radio and television interviews, and how to handle "problem interviews." He covers everything from making up a press kit to getting into trade publications.

With all the hints and methods offered to get your name or your company's name in print and on the air, those on the producing end of the talk and news shows can perhaps expect to meet some better prepared guests. After all, as Parkhurst writes, "the only limits that can be put on a publicity campaign are those created in our own negative thinking."

## Granada retrospective

Granada Television International is marking the golden anniversary (1934-1984) of its parent company, the Granada Group, with a complimentary book called, *Here We Were*. The book contains photos, or "reminders of life" as Granada prefers to say, of events that occurred during the past five decades.

Responsible for some of the most highly-praised things that have happened to TV programming over the years including the powerful *Brideshead Revisited* in 1981 and the current internationally-acclaimed *The Jewel in the*

*Crown*, Granada had the good sense to commission British writer Gordon Winter to do the text. His brief introductory remarks alone are enough to conjure vivid mental pictures of life in the '30s.

For example, he cites two characteristics that made life vastly different than today in England. "We were still in a deep economic depression. The actual numbers of unemployed were probably lower then than they are now. But poverty and despair were, I believe, far worse.

"The other characteristic of 1934 was the seemingly inevitable approach of a second world war, or, as we saw it, of a continuation of the First World War. In the mid-'30s, we felt as though we were sucking oranges at half-time, in the middle of an unfinished match. So there was a strong inclination to enjoy life while we could."

And, Winter points out, that's where Granada stepped in in 1934 and immediately experienced resounding success. "For the poor in the big cities, the splendor of the newly appearing Granada cinemas, and the films that they showed, provided an escape into a dream world," he writes.

Some of the photos in the book include one taken at the first night of *Private Lives* in London showing an incredibly young Laurence Olivier, along with Noel Coward and Gertrude Stein. Another shows Robert Taylor in 1937, sporting enormously wide lapels, signing autographs for some star-struck girls. The caption says, "Some of his fans may have been a little disappointed to discover that they were taller than he was."

The photo-laden, 118-page book also refers to Granada's highly successful *Coronation Street*, a soap opera that it calls a television drama series. It premiered in 1960 and is still going strong, with 728 episodes of the series sold in 1981 to the Canadian Broadcasting Corp. in what was termed the "biggest ever sale to a TV network."

## A brash approach

Clive Brash was determined to make a splash when he came to WPHL-TV Philadelphia five months ago with the portentous title of advertising and promotion director.

The fact that he succeeded beyond even his brashiest dreams is a matter of documentation that delights the transplanted Los Angeles native.

The source of his success is a sales print promotion that won its category at

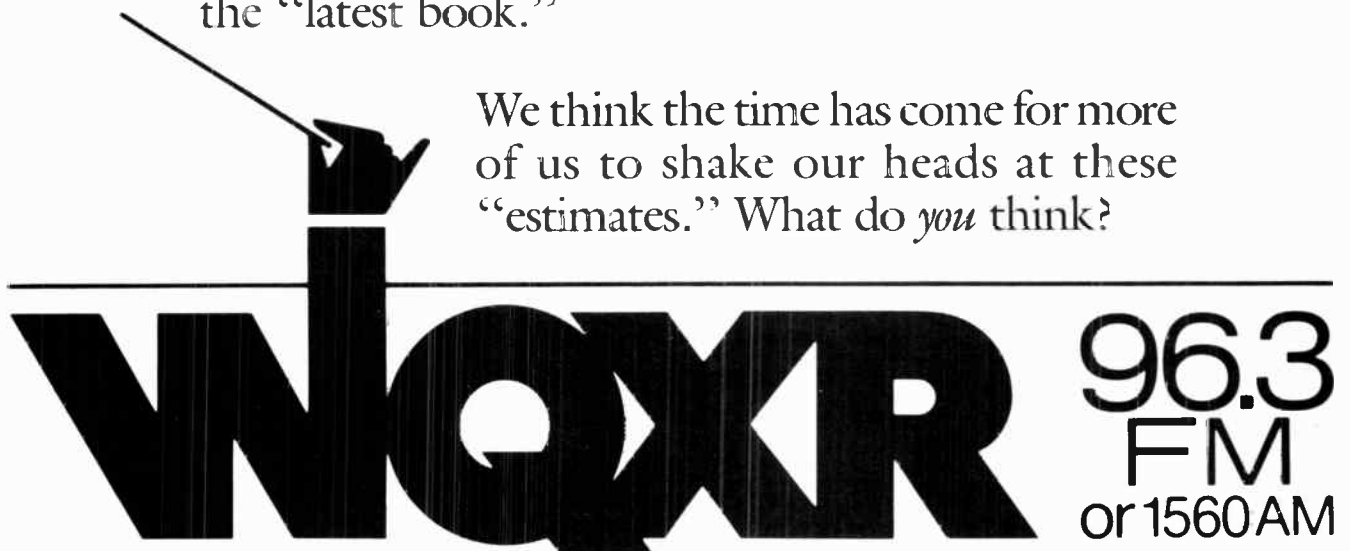


# Read Any Funny Books Lately?

When the Fall 1984 New York Arbitron ratings were published recently, agency media people scanned the new estimates for WQXR, saw only "FM" listed for our AM-FM 100% simulcast operation, laughed, shook their heads, and booked more first quarter business onto the station(s) than ever before.

This chain of events is really great news for our entire industry because we now have further proof that common sense, careful judgement, and courage of conviction are taking the place of dependence on the "latest book."

We think the time has come for more of us to shake our heads at these "estimates." What do *you* think?



New York's best radio value—then, now, and tomorrow.

# Sidelights

(continued)

the INTV (Association of Independent Television Stations) conclave in Los Angeles.

The fact that Brash was unable to return home to accept the accolade is of small consequence to the promotion executive. He is busily weaving another master plan to delight judges and timebuyers alike and bring more business and national awareness to the independent Philadelphia outlet.

"Independence is the theme of the half-hour movie that inspired the entire promotion," Brash confides. "We invested \$100,000 on a half-hour movie that was an unabashed parody of the movie *Indiana Jones and The Temple of Doom*.

"The title of our opus was *Independent Jones and the TV Boom*. We went out and cast the hero and the heroine, through the offices of Elena De Santos

& Associates, a local casting agency," Brash says. The screenplay has Jones battling the "forces of evil," the affiliates and the networks. There's a scene showing the network and affiliate brass hypnotizing the advertisers, until Indiana Jones intervenes with his magic amulet.

Jones' message is straight, simple, and self-serving from the point of view of the independent stations: "No longer do the timebuyers have to depend on the networks and the affiliates to deliver the big numbers, the independents can do it too."

The film was premiered at the Philadelphia Spectrum to an audience of more than 500, and subsequently was shown to timebuyers and agency people in New York, Chicago, Los Angeles and Boston.

The print aspect of the promotion, which caught the attention of the INTV judges, was a 24-inch poster and a comic book, done in the old Action Comics genre. It was printed on cheap newsprint, and features an "adventure" written on two levels, one for humor, the other for promotion. The message of the story: "independents are no longer the poor relations to networks or to affiliate stations; they can deliver an audience on their own."

## Student video festival

Many feel it is imperative that the TV industry encourage young people to develop any creative programming talents they may have. To this end, the University of Michigan recently announced its second annual Michigan Media National Student Video Festival.

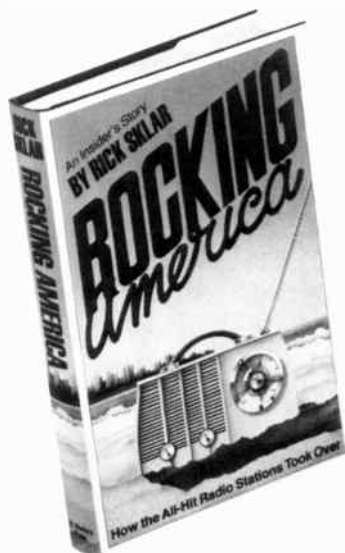
Alec Friedman, festival director, says \$4,500 in cash prizes will be awarded in five categories—short subject fiction, documentary, educational/instructional, music video and commercial/public service announcement. Each entry must originate on videotape and be no longer than 30 minutes. Any currently enrolled college or high school student may submit several entries by the March 1 entrance deadline, along with a \$10 entry fee.

The winners will have a hard row to hoe, since entries will be screened by media professionals, teachers, students and other artists before final judging by a select panel of professionals, faculty and students.

The first NSVF drew more than 100 entries from 25 states. Sponsors include Sony Broadcast, Allied Film & Video CBS/Fox Video and the General Electric Co.

## THREE DECADES OF RADIO & ROCK 'N ROLL

### ROCKING AMERICA How The All-Hit Radio Stations Took Over by Rick Sklar



\$13.95 hardcover, 220 pages, 16 pages of black and white photographs



"Without question, Rick Sklar is the Dean of Contemporary Radio Programmers, and the man most responsible for making the term 'Top 40' a household word."

—Michael L. Eskridge  
Pres., NBC Radio

ROCKING AMERICA traces the rise of rock 'n roll radio, from its origins to its explosion across the country and beyond, as it was experienced by Rick Sklar as a radio programmer.



Rick Sklar is a vice-president at ABC Radio and is a consultant for ABC-TV's music video programs. He has been program director at New York radio stations WINS, WMGM, and at WABC, which he built into "the most listened-to station in the nation."

"For years the term 'Top 40' and the name Rick Sklar were synonymous. They both meant the best in rock music. If you are fascinated by the world of music, its stars, its jungle warfare, its fights for survival, then read Rick Sklar's autobiography of the rise of rock radio in America."

—Clive Davis, President  
Arista Records

Please send me \_\_\_\_\_ copies of ROCKING AMERICA @\$15.50 each (includes postage).

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Payment must accompany order. Return coupon to: TV Radio Age, 1270 Avenue of the Americas, NY, NY 10020

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# Tele-scope

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## Pompadur joins active Rule/Starger operation

The Rule/Starger Co., which I. Martin Pompadur has joined as a full partner, now has deals with all three networks for the development of TV movies and miniseries, according to Elton Rule, former president of ABC, Inc. Rule also said the company has "several very substantial projects that are very well along in development," including theatrical films.

The new association reunites three executives who worked closely together at ABC from the later '60s to the mid-'70s. Pompadur, who will be headquartered in New York, has been chairman and chief executive officer of five TV affiliates which were formerly part of Ziff-Davis Broadcasting. Martin Starger, since leaving ABC in 1975, has been involved in a number of theatrical and TV movies, including a number of award-winners.

Besides offices in New York, Rule/Starger also maintains offices in Universal City.

## SSS to distribute 'Electra,' Taft's teletext service

Teletext, the technology that won't go away, is the subject of still another venture by Satellite Syndicated Systems. Selman M. Kremer, executive vice president of SSS, reports that Electra, the local teletext magazine produced by Taft Broadcasting and aired via WKRC-TV Cincinnati, will expand its coverage via the vertical blanking interval of superstation WTBS(TV) Atlanta. WTBS' reach includes 32 million homes in all 50 states, according to SSS. Electra will replace KeyFax, the earlier SSS service beamed over WTBS.

When asked why SSS is continuing in the teletext field, with its low growth profile, Kremer responded: "You can't believe everything you read. Sure there have been setbacks. But the Canadian teletext system cost a fortune. NBC found out that costs for its system were prohibitive. CBS is still hanging in there, but they, too, will give up the ghost."

"Teletext is not a graphics medium," Kremer emphasizes, "it's a text medium. The (British) system is the only one economic enough and efficient enough to be practical. Hopefully, when the TV set manufacturers put decoders in their sets—and Zenith Electronics plans to manufacture digital TV sets with built-in World System Teletext decoders by the end of the summer—teletext will come into widespread use." SSS and Taft are suggesting, also, that broadcasters use their VBI lines to create a local teletext magazine while also accommodating the Electra service. "In other words," Kremer said, "we're saying to the local broadcaster: 'here, take our service. We'll teach you how to produce your own local show while you run our national version.'"

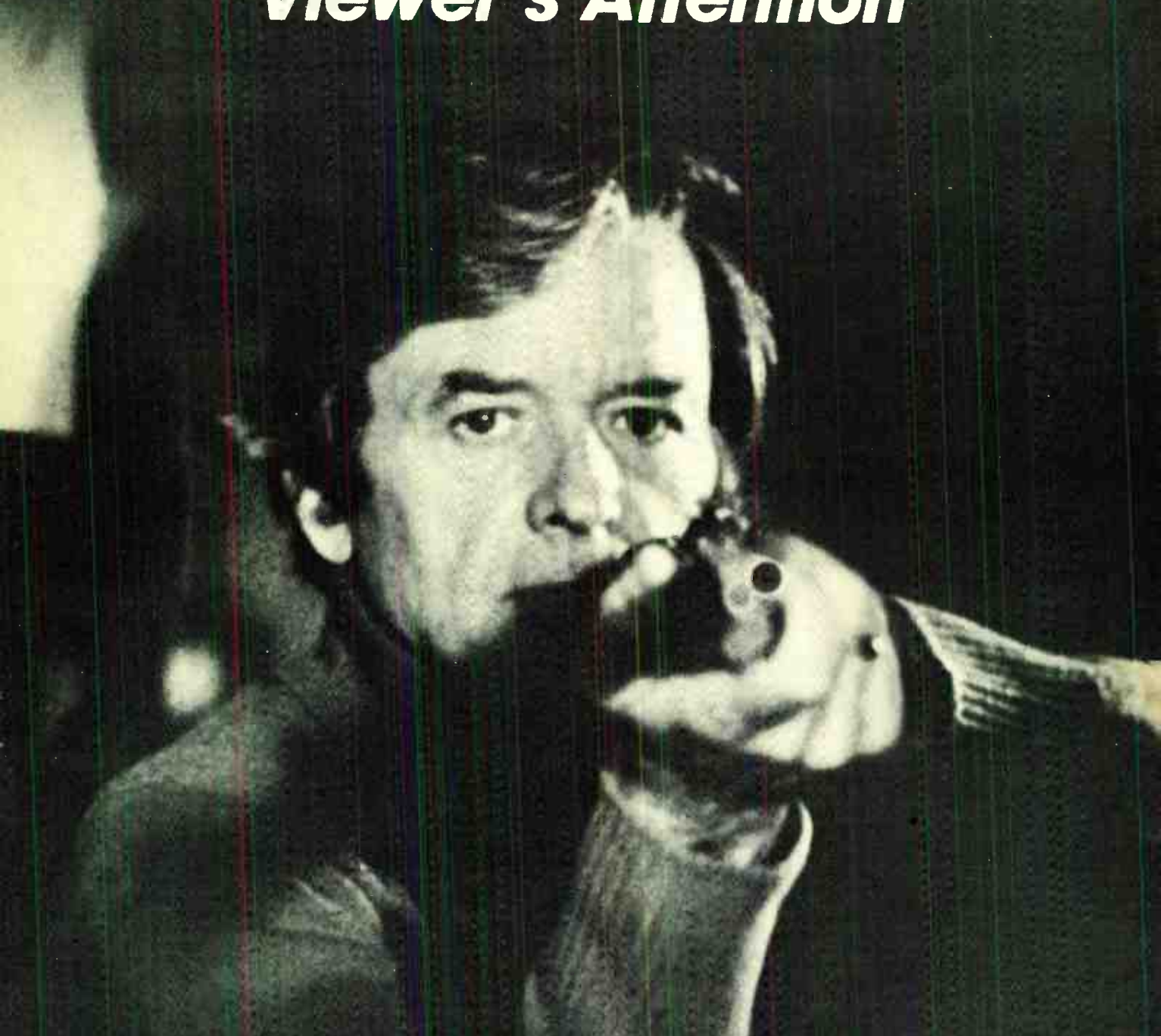
## 20th's Morin mulls offers; Lambert joins company

Robert Morin, who has resigned as executive vice president, worldwide syndication at 20th Century-Fox Television, effective March 1, is keeping his options open, including deciding whether he will form his own distribution company or take a top post with an established production firm. Morin, who adamantly insists he was not fired, says he's mulling offers from both producers who want to expand into the distribution business and from a "number of Wall Street houses which have offered me money for a start-up of my own." Chances are, however, that Morin will sign with a production company. In either case, Morin says he expects to take a month's vacation beginning with his termination date, before or after making a business decision.

It's well known that Morin and Steve Roberts, president, telecommunications, have been at odds for some time. This includes a personality clash as well as differences over what Roberts considered to be a lag on the part of the syndication division to generate "gos" for first-run product. Morin says that Fox is "making me stay at the company until March 1. Originally, they wanted me to stay until June 1." He says that his disputes with Roberts were so intense that he gave up the balance of his contract with Fox, which runs until next December.

Meanwhile, Michael Lambert, former programming executive at Viacom, HBO and Petry Television, has been named to fill Morin's old job at least in part. He's been appointed executive vice president, domestic television syndication.

# ***Eighteen Ways To Get The Viewer's Attention***



## *Thriller*

Hal Holbrook is just one of the stars featured in "Thriller", a package of eighteen major action and adventure films.

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World Radio History



# TV Business Barometer

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**December spot billings rose 14.3%; total for the year was up 12.0%**

Last year ended with a spot TV performance in December that was a little better than the average '84 month. The increase was 14.3 per cent for a five-week Standard Billing Month, the same length as in 1983. There were only two months last year that did better, percentagewise—April, up 16.3 per cent, and September, up the same amount.

The billings figure for December came to \$396.7 million, against \$347.1 million. This brought the total for the final quarter to \$1,248.3 million, up 11.8 per cent for the three-month period.

As for the '84 total, national and regional spot TV totaled \$4,714.5 million, an increase of 12.0 per cent.

Medium-size stations performed best in percentage increase during December. It was the fourth month in '84 that they came out on top of the three revenue groups, once being a tie, while smaller stations were in first place four times, but they were third seven times, while the medium-size stations were second seven times.

**New products last year came to 1,988: DFS**

While spot didn't do as well as local advertising on TV during 1984, whatever it did do was helped to some extent by a record number of supermarket and drug store product debuts, a basic generator of spot advertising. According to Dancer Fitzgerald Sample's *New Product News*, the number of such debuts was 1,988, up 10.3 per cent from the previous year.

The ad agency has been tracking product introductions since 1964. In the first 16 years (1964 through 1980), the average number of new products came to 917.9, less than half the total for 1984. The number continued to climb through the '80s. In 1981, it was 1,317; in 1982, the figure was 1,510 and in 1983 it reached 1,803, 19.4 per cent over '82.



**BLAIR HAS ONLY ONE  
RECORD TO BEAT.**

**OUR OWN.**



**National spot +14.3%**

(millions) 1983: \$347.1      1984: \$396.7

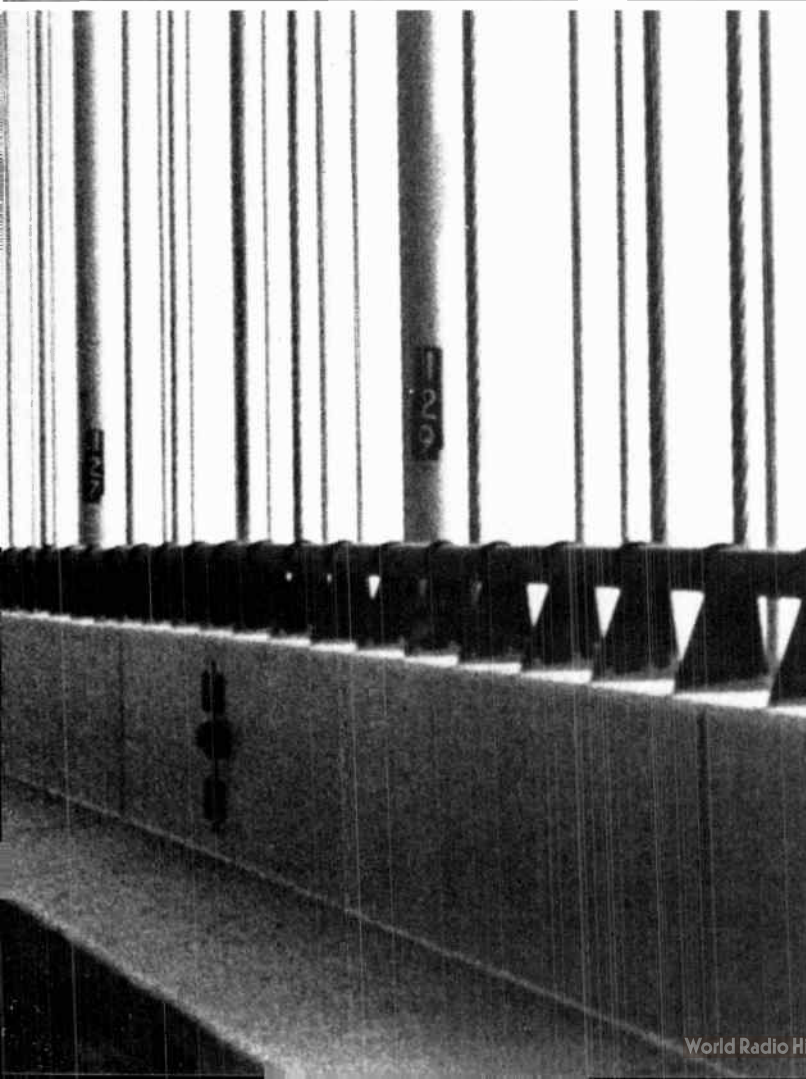
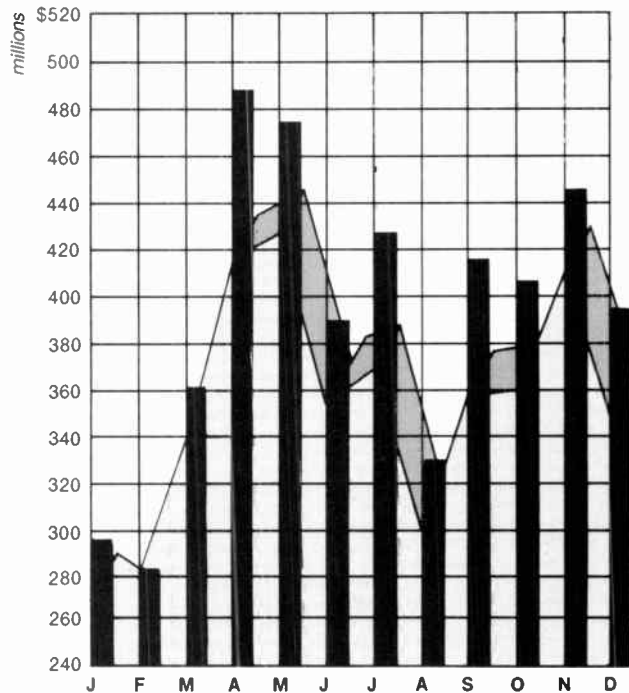
**Changes by annual station revenue**

Under \$7 million ..... +24.5%

\$7-15 million ..... +28.0%

\$15 million up ..... + 8.0%

**December**



Talking about winning doesn't make it happen. You've got to go out and do it. At Blair, we have to run that extra mile just to maintain our pace. We were the first to set up a rep operation exclusively for TV. And we're the rep firm rated #1 among ad agencies. Only Blair talks to media buyers on their own terms. We have network, independent and regional experts where it counts. Our people know their stations and their markets. Blair-repped stations have averaged 13 years with us! And 33 more stations chose Blair to sell for them in the last three years. Our record is their record. Together, we'll keep breaking it.

**BLAIR. ONLY BLAIR.**



# Radio Report

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## Emphasis to be placed on 55-64 demo by new 35-64 strategy group

Now back from the Radio Advertising Bureau's Managing Sales Conference, members of the new 35-64 Strategy Committee appointed by Ted Dorf, general manager of WWRC and WGAY(FM) Washington and chairman of the basic 35-64 Steering Committee, say they're going to be placing special emphasis on the 55-64 segment of the 35-64 age range, "because it has the highest per capita income of any age group in the country, and the biggest slice of that income that is really discretionary."

At the committee's marketing center in New York, Maurie Webster, executive director of the New York Market Radio Broadcasters Association (NYMRAD), cites Conference Board figures indicating that 50 per cent of all the discretionary income in the country is in the hands of the 45-to-64 age span, and that "by the time people reach 55, even more of their children have left the nest, leaving these parents with fewer responsibilities than at any time since they left school. At the same time, many of these consumers in the 55-64 segment are at the peak of their lifetime earning power."

## Stop apologizing on demos: Hoberman to Coast unit

Webster points to Young & Rubicam's recent study of "Prime Lifers"—the mature adult, 50-to-64 (TV/RADIO AGE November 12, 1984)—and observes that this group is a prime market for travel, appliances (replacing the original equipment that the kids managed to break before they finally left home), financial services, and trips to the beauty parlor.

(Also in TV/RADIO AGE, Ralph Conner, executive vice president, Weiss & Powell, reported in *One Seller's Opinion*, December 10, "Per capita income among 45-54 and 55-64 exceeds that of 25-44. And their discretionary income means dollars that can be spent on airlines, foreign travel, luxury cars, dining out and at the theatre.")

Chairman of the new 35-64 Strategy Committee is Ben Hoberman, president of ABC Radio. Addressing criticism that the audience of some AM stations is "too old," Hoberman told the California Broadcasters Association recently to "Stop apologizing for having older listeners, and start educating your clients to the marketing potential and strength of the 35-64 listener. Seek out advertisers who target this premium audience with disposable income and leisure time. You've heard about the 'graying of America.' It's true. Take advantage of it."

Other members of Hoberman's committee are Richard Harris, president of Group W Radio; Robert Hosking, president of CBS Radio; Rena Bartos, senior vice president of J. Walter Thompson; James Opsitnik, president of Bonneville Broadcasting System; and Al Ham, president of Al Ham Productions.

## NYMRAD to add marketing director, based on study

Among the first concrete results to come out of recommendations by Yankelovich, Skelly & White, based on its study of radio sales opportunities for the New York Market Radio Broadcasters Association (*Radio Report*, January 21), is NYMRAD board approval to add a fulltime marketing director to its permanent staff. NYMRAD executive director Maurie Webster says that the primary job of the new marketing director will be the missionary role of educating advertisers and agencies about how to make radio work most effectively for them locally and regionally.

Webster points out that a marketing director "will be able to devote more time to individual accounts than the average station salesman, and that the executives he works with on the advertiser and agency side will be less hesitant to accept a lot of help from him, "since they won't feel that there's any one particular station he's expecting them to buy in return."

Anyone who feels qualified is invited to write to Webster at NYMRAD, Suite 505, 575 Lexington Ave., New York, N.Y. 10022. Compensation will depend on the candidate's qualifications.

## Local sales rise 16.9% for first 9 months of '84

Local radio sales for first nine months of 1984 were up 16.9 per cent from the comparable 1983 nine months. Figures, developed from the Radio Advertising Bureau's composite 16-market billing pool, follow addition of September re-

sults. Local radio ad revenues in September '84 were 27.3 per cent ahead of September 1983.

Markets whose stations report in to the composite billing pool include Albany, Albuquerque, Atlanta, Cedar Rapids, Charlotte, Chicago, Dallas, Detroit, Indianapolis, Los Angeles, Louisville, Milwaukee, New York, Philadelphia, San Francisco and Washington, D.C.

Meanwhile, whatever the performance October '84 turns in, it should get a healthy assist from the furniture retailing fraternity. Results of a recent survey by the National Home Furnishings Association found radio "claiming 22 per cent of the approximately \$165 million in advertising invested to support the NHFA's 1984 Sales and Sweepstake, staged between October 12 and 22.

Ben Scrimizzi, RAB senior vice president for sales and marketing, reports that radio's share of retail dollars backing the sale and sweepstakes "was second only to newspapers' 62 per cent and was twice as much as TV's 11 per cent." He adds that, assuming total support investments of \$165 million, "Radio's share could have been as much as \$3 million new dollars last year, a far greater sum than radio enjoyed during NHFA's first such event in 1983."

### **NRBA study shows stations fight alcohol abuse**

The National Radio Broadcasters Association has its raft of positive statistics to contribute to the industry's commitment to combat alcohol abuse and drunk driving. The results of an NRBA survey released recently by NRBA president Bernard Mann show that 98 per cent of the respondents to the survey are running public service announcements addressing the serious issues of alcohol abuse and drunk driving, and, in the past year, the commercial value of these promotions total \$128,871,918 (see lead story on page 27).

The survey was sent to a random sample base of 4,000 general managers across the country, quantifying radio broadcasters in informing and educating the public on the matter. More than 20 per cent of the broadcasters responded. Results were cross indexed and tabulated by market size.

Broadcasters were asked to estimate the average number of alcohol related PSAs per week, public affairs programming and on-air and off-air promotions during the past 12 months.

The stations running PSAs average 24 spots per week with 26 per cent of the spots running in drive time, 24 per cent in mid-day, 25 per cent at night and 25 per cent on weekends. When cross tabulated to the total number of PSAs run on any subject over the past 12 months—19 per cent were alcohol related, and valued commercially at \$97,901,249.

Of all the stations surveyed, 59 per cent ran an average of three hours per month in alcohol-related public service programming. They ran these programs 25 per cent in drive-time, 24 per cent mid-day, 11 per cent at night and 37 per cent on weekends.

### **Web billings in December rose 22.3%; '84 up 5.5%**

Network radio billings in December were up 22.3 per cent over the corresponding month in '83, according to Jack Thayer, president of the Radio Network Association. Billings in '84's last month were \$19,469,225, as against \$15,914,617 the year before.

Total network radio sales in 1984 came to \$267,439,055, an increase of 5.5 per cent over the 1983 figure of \$253,492,687. Thayer pointed out that the first quarter of 1984 was a downer, showing a drop of 1.9 per cent.

Thayer said that "from all indications, the sales pace we experienced during the last quarter of 1984 is continuing into the new year." The RNA president expects 1985 network sales to top the 1984 figure "by as much as 15 per cent." This will push web revenues over the \$300 million mark for the first time in history, Thayer noted.

The December rise was the biggest percentage increase for the year. Network radio sales information is compiled by the accounting firm of Ernst & Whinney. Members of the RNA are ABC Radio Networks, CBS Radio Networks, Mutual Radio Networks, NBC Radio Networks, RKO Radio Networks, Satellite Music Network, Transtar and Westwood One.



# Radio Business Barometer

**November spot billings rose 17.7%; the first 11 months were up 14.6%**

**Bigger markets performed better during November**

Spot radio billings in November hit a solid 17.7 per cent above the same month last year, according to the most recent figures from Radio Expenditure Reports. That wasn't quite as good as the smashing 28.9 per cent rise in the previous month, but it was higher than the average for the year to date.

Radio ad expenditures for spot in November, a four-week Standard Billing Month, were \$73,330,500, as against \$62,300,600 during the 1983 month. With a little bit of luck, the final quarter could top the vigorous second quarter (which climbed 22.7 per cent to \$235,600,800) in rate of increase.

For the first 11 months, spot radio's total came to \$748,866,700, which was 14.6 per cent over the '83 figure for the same period. The '83 figure was \$653,667,900.

While the smaller markets have been doing a little better on the average than the larger markets during 1984, in November the situation was reversed. The top 10 markets did especially well, and the increases get smaller as the market groups get smaller.

Specifically, the top 10 markets averaged increases of 24.1 per cent, with the total take being \$30,365,900; the 11th-to-25th market group went up 16.4 per cent to \$15,773,500; the 26th-to-50th rose 13.1 per cent to \$10,638,200, while the 51st-plus market increased 11.3 per cent to \$16,592,900.

In the top 10 markets, Houston ranked Number 1 in percentage increase, rising 46.3 per cent. The market has kept on doing better since August. Second was Dallas-Ft. Worth, up 28.6, following a stunning October increase of 51.3 per cent. The remainder of the top 10: Washington, up 27.6 per cent; Los Angeles, up 25.7 per cent; New York, up 25.6 per cent; San Francisco, up 23.0 per cent; Detroit, up 19.6 per cent; Philadelphia, up 19.4 per cent; Boston, up 16.9 per cent, and Chicago, up 13.5 per cent.



## November

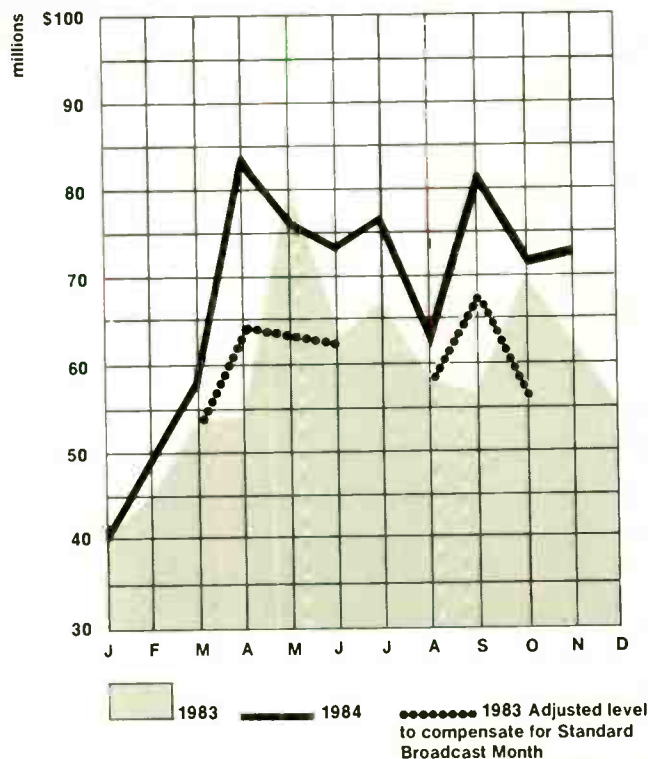
**National spot** +17.7%

(millions) 1983: \$62.3      1984: \$73.3  
1983 adjusted: \$62.3

### Changes by market group

Market group	Billings (mils.)	% chg. 84-83
1-10	\$30.4	+24.1%
11-25	15.8	+16.4
26-50	10.6	+13.1
51+	16.6	+11.3

Source: Radio Expenditure Reports



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# VOLUME 25

Warner Bros. Television Distribution  
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## Broadcasters braced for fight over alcohol ban

By David Graham Halliday

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**With hearing set to begin in the Senate on the suitability of advertising beer and wine on TV and radio, the advertising and broadcasting industries are marshalling forces and stressing such issues as the distinction between use and abuse and the right of free speech.**

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**O**n February 7 at 9:30 a.m. Sen. Paula Hawkins (R-Fla.) will convene her Senate Subcommittee on Alcohol and Drug Abuse to begin hearings on the suitability of advertising beer and wine on television and radio.

It is a confrontation that the broadcasting, advertising and alcoholic beverage industries have sought clearly to avoid, but, having it thrust upon them, they have left no meeting unattended, no corroborating statistic ignored, in marshalling arguments to save a potential \$1 billion advertising franchise.

Since last fall, senior executives of the major broadcast and advertising trade associations have been drawing the distinctions between use and abuse of alcohol; stressing the right of commercial free speech on the grounds of the First Amendment, and, citing the ineffectiveness of advertising bans to deter alcohol abuse wherever they have been invoked.

But industry spokesmen fear that their arguments have been smothered by the emotional cries of the opposition's condemnation of alcoholism and the deaths caused by drunken driving.

The industry agrees that these are serious problems, and offers a rising volume of proof that it is doing much to alert the public to the consequences of abuse.

The not-so-private fear of broadcasters is that if a bill to ban beer and wine advertising on the broadcast media ever reaches the halls of Congress, legislators will vote yes, fearing that a no vote will be misinterpreted by their constituents as one tacitly supporting alcohol abuse and drunken driving.

Meanwhile, a spokesman for Senator Hawkins stressed her neutrality on the issue, telling TV/RADIO AGE that "this hearing is for information gathering purposes only. The senator has not taken a position on this issue. She feels that more information should be gotten out on the subject and opinions aired on both sides."

Nevertheless, Hawkins' statement announcing the hearings contained a number of comments with which advertising and broadcast executives took issue.



*An increased sensitization to the problems of alcoholism and drunk driving is being fostered in the creative fabric of much of the product being shaped for television through the efforts of the caucus of Writers, Producers and Directors. On CBS' "Dallas," top, J.R. doesn't drink as often, and Sue Ellen fights a daily battle against alcoholism; "The Candy Lightner Story," far l., bottom, was an NBC-TV made-for-television movie depicting the life of the founder of the Mothers Against Drunk Driving (MADD); below, John D.*



*Furman, Jr., director of broadcast standards at the Cox Communications, and monitor showing "Morning Break," series of PSAs on Cox stations that treat the problems of alcoholism and drunk driving.*

"As chairman of the Senate Subcommittee on Alcoholism and Drug Abuse, I have held hearings where we have talked with young, recovering drug addicts," she began. "When I say young, I mean all the way down to 13 and 14 years old. Every single one of them tells me that the first substance they abused was alcohol.

"Either they found it in their parent's cabinet and stole some, or they asked an older kid to buy it for them. But they all say, everyone of them, that they mixed it up with other drugs. It is charged that role models have an effect on children's perceptions.

"In another hearing which I held in April (1984)," Hawkins said, "members of the entertainment industry testified that alcohol consumption is glamorized on television. I plan to hold additional hearings to determine if this is true."

Then Sen. Hawkins got down to one advertising specific: "Are children influenced when, for instance, they see a star athlete tell them to drink beer? There are a number of sides to this issue, and we need to hear from everyone with an opinion."

John O'Toole, chairman of the 4As, as well as Foote, Cone & Belding Communications, says it "is wrong to pair alcohol with drugs. Alcohol is a legitimate product. Drugs are not."

Leonard Matthews, president of the 4As, says, "I don't think that (procession from alcohol to drugs) is right. We find in the studies that we are familiar with,

that a person who is involved with one may be involved with another, and that they are using both at the same time. There is also," Matthews says, "a big difference, between use and abuse.

### Emotional issue

"Of course," Matthews adds, "the proposed ban is such an emotional issue, some find it hard to deal with on a rational basis. But we're prepared to go all the way to the Supreme Court on this one, on Constitutional grounds, as well as on the conviction, through experience and through studies, that it is wrong-headed. We believe a ban on advertising will not reduce alcoholism or drunk driving, and we have the foreign precedents to prove it."

Al Easton, vice president corporate affairs for the Miller Brewing Co., one of the companies which sponsors the commercials to which Hawkins is apparently referring, disputes the charge. "We never use current athletes, only ex-athletes. We very carefully avoid telling or asking anyone to drink beer in the copy. We always have. There is no message deliberately drafted to encourage anyone to drink alcohol.

"What we do ask," Easton says, "is for those who have chosen to drink alcoholic beverages to try our beer. Our approach is one of brand preference and loyalty. One must be careful," Easton concludes, "not to confuse consumption with abuse."

The convening of a Senate hearing on beer and wine advertising on television is one event the advertising and broadcasting industries have fought long and hard to defeat ever since last August (TV/RADIO AGE, August 1) when The Center for Science in the Public Interest, launched its citizen's initiative to prohibit beer and wine advertising on broadcast media with the acronym Project SMART (Stop Marketing Alcohol on Radio and Television).

"It was as if we were trying to postpone the inevitable," says John D. Furman, Jr., director, standards and practices, Cox Communications, Atlanta, in whose state legislature there is now a proposal to ban beer and wine advertising on television.

"I don't think our story is getting through," says the 4As' O'Toole. "I've asked Pete McSpadden of the 4A's Government Relations Committee to program, where we can, meetings with Washington Congress people to explain the lack of connection between use and abuse.

"I think we should articulate," O'Toole continues, "the grave danger to our First Amendment rights, tenuous as they are, of commercial free speech.

"The conjunction being made, more and more, between drugs and alcohol abuse is not correct," O'Toole emphasizes.

"Alcohol is a legitimate product, and can be a benefit if used in moderation. Drugs are not. We have to disassociate

these two things in the minds of the legislators.”

The arguments being made by the advertising industry, represented by the Association of National Advertisers (ANA), and the American Advertising Federation (AAF) as well as by the National Association of Broadcasters (NAB) and the Station Representatives Association (SRA) are set along similar lines. (See story in January 21 issue of TV/RADIO AGE).

### Studies cited

In order to buttress their argument of no relationship between advertising and abuse of alcohol, the industry cites a spate of studies. *Alcohol, Alcoholism and Advertising A Preliminary Investigation of Asserted Associations*, (1978) Drs. David J. Pittman and M. Dow Lambert; *Journal of Advertising Research* (August, 1979) by Jacques C. Bourgeois and James G. Baines; and *Advertising and Alcohol Abuse* by M. J. Waterston (1983).

In order to drive home the conviction that a ban on beer and wine advertising on the broadcast media would not bring about a diminution of drunken driving or

a lessening of alcoholic abuse, the broadcast and advertising industries point to four countries—Norway, Sweden, China and Russia, where there is no advertising of alcoholic beverages in either broadcast or print media, and where the problems in those areas are greater than those of the U.S.

Meanwhile, at the Center for Science in the Public Interest, movers of the SMART citizens' initiative seem quietly surprised at the quick response and heated controversy their petition has caused. They do not hesitate to claim credit for the educational campaigns broadcasters have implemented since the SMART drive began last fall.

George Hacker, director for Alcohol Policies for the CSPI, says the “organization is somewhat surprised at the speed with which illustration of the issue has taken hold. We were expecting a multi-year campaign to get this legislation, but the flurry of activity over the last couple of months has expanded our coalition to more than 100 groups.

“When we launched our drive we had just 30 groups supporting us. At the beginning,” he continues, “we called for a ban on beer and wine advertising on the

(continued on page 126)

*Representatives of the broadcasting, advertising and alcoholic beverage industries are working together to combat the proposed ban. Some of the players, from top: 4As' Brad Roberts, ABC's Alfred Schneider, NBC's Betty Hudson and U.S. Brewers Association's Donald B. Shea.*



## Beer and wine broadcast expenditures

Though beer sales are down from '83 to '84, beer advertising expenditures on both radio and television are running well ahead of last year.

Steven Kabatsky, manager of the research department at the Radio Advertising Bureau, reports that spot beer billings for all of 1983 were \$160 million. The total for the first nine months of 1984 is \$144 million, with fourth-quarter totals anticipated to bring annual billing well over that of 1983. Biggest spenders among the brewers in radio during 1984 were Miller Brewers, which invested \$19 million and Pabst Brewing Co. which poured in \$4-million.

In television, network advertising billings for the first nine months of 1984 are up 35 per cent, to \$290,649,700, from \$215,955,400, spent in the beer and wine category for the same period last year, according to the Television Bureau of Advertising analysis of Broadcast Advertisers Reports.

Spot buys in beer and wine, according to TvB, were up slightly (1 per cent) from \$149,809,800 to \$151,873,600 for the first nine months of 1984.

In 1983 network advertising investments for the year were up 18 percent to \$358,342,700. While spot buys were

down 3 per cent to \$200,278,700.

Top spenders in television for the first nine months of '84 are Anheuser Busch which invested \$110,620,000 in network and \$38,564,800 in spot for a total of \$149,184,800. Philip Morris invested \$94,266,900 in network for the first nine months of 1984 on behalf of Miller's beer. Its spot expenditure was \$8,494,600, for a total of \$102,761,500. Both brewers boosted their investments over the like period of 1983.

On the wine front E.&J. Gallo led the investors for the first nine months of 1984 with \$1,109,500 for spot television and \$17,419,700 for network, for a total of \$18,529,200, up from \$16,951,900, spent for the like period of 1983.

Beer and wine category ranked Number 5 in spending in television advertising for 1983. It is expected to finish in the same spot in 1984.

Totals for 1983 show that \$558.6 millions were invested in television with \$160 million in radio for a total of \$718,621,400.

Final figures for 1984 are projected to run well over the ad billings in 1983, making the projected billings pot of \$1 billion in broadcast by 1986, seem virtually assured, unless a ban intervenes.



# Lure of technology moves some TV stations into stereo, despite scarcity of programs, receivers

By Sanford Josephson

Despite a scarcity of programming in multi-channel sound and an infinitesimal number of stereo-equipped television sets among the viewing public, some commercial television stations are taking the plunge into stereophonic sound now, rather than later.

In many cases, the move to stereo is based on broadcasters' desire to be at the forefront of technology. In other instances, the stations are either new sign-ons or established outlets that included the stereo conversion as part of major equipment changes that had been planned for sometime. And, in a few cases, the move was made to take advantage of what is viewed as an opportunity to do more innovative local pro-

gram production.

The Federal Communications Commission authorized telecasting in stereo last March, endorsing a multi-channel television sound system developed by Zenith Electronics Corp.

A rough estimate puts the number of stations either already in stereo or planning to convert shortly at about 25, although almost one-third of those are public outlets.

While stations are enthusiastic about stereo's capabilities, they are also realistic about the difficulties the technology faces in gaining widespread acceptance.

## Program shortage

"It's difficult from a promotional standpoint to get people to buy a stereo set," explains Monty Grau, vice president and general manager of KOMO-TV Seattle-Tacoma. "They don't understand why they're not getting stereo programming."

Adds Patrick Scott, vice president and station manager of the ABC affiliate: "It's like pushing a string down the street. We need to get the network interested, and we have to put pressure on the syndicators."

One way to provide stereo programming is to produce it locally, and KOMO-TV has so far aired two local

specials in multi-channel sound: a break dance special broadcast during the summer and a youth symphony concert during the Christmas season.

The station also transmitted a Lawrence Welk syndicated special in stereo as well as ABC's *Ewok* movie, which had a stereo soundtrack so it could be simulcast by FM radio stations.

The decision to go stereo (in August of last year) was made, according to Scott, simply because the Fisher Broadcasting station has had "a history of being on the leading edge of technological developments. This was the first station in the Northwest to be broadcast in color, and our AM radio station was one of the first to broadcast in AM stereo."

Fisher's other television station, KATU(TV) Portland, Ore., has also converted to stereo for the same basic reason. "We think it's the wave of the future," says Sherwood Hinman, general manager.

Seattle-Tacoma is one of two major markets with two or more commercial stations in stereo. KIRO-TV, the Bonneville CBS affiliate there, also converted to stereo last summer, and the motivation was similar to KOMO-TV's. "We wanted to be on the leading edge of the newest broadcast technology," says Glenn Wright, general manager. Bonneville's other TV station, KSL-TV



Music specials—either locally-produced or syndicated—are a primary source of stereo programming. Clockwise, from top l.: KOMO-TV's break dance special, MCA TV's Crosby, Stills & Nash concert and Julian Lennon, host of Bentley Entertainment Group's "The News That Rocked '84."

## Boxed in by cable?

Another roadblock in the expansion of stereo television is the inability of the amplifier in the baseband cable converter—which is used in cable systems reaching approximately 2 million subscribers—to transmit stereo sound. This problem will be dealt with when the Federal Communications Commission addresses must carry rules with regard to stereo, i.e., whether or not cable systems should be forced to pass on the multichannel sound services of local television stations. However, due to reported disagreement on the subject among present commissioners, it appears the issue may not be decided for some time.

Salt Lake City, is also broadcasting in stereo.

In Hartford-New Haven, three stations are stereo: WFSB-TV, Post-Newsweek CBS affiliate, and independents, WTXX-TV and WTIC(TV).

At WFSB-TV, which went stereo in September, 1984, Barry Barth, president and general manager, points out that the station was adding circular polarization to its antenna and figured it might as well make the move to stereo at that time as well. But he adds that "we have traditionally been attentive to buying special programs and doing simulcasts with radio stations." The first stereo telecast at the Connecticut station was the musical play, *Pippin*, distributed by Four Star International. The station also produced two local specials in stereo—*Carol Sing*, a yearly program featuring Christmas carolers on Constitution Plaza in Hartford, and *A Gift to You*, another Christmas special, which was hosted by the local *PM Magazine* personalities.

As for syndicated programming, Barth says, "We've encouraged distributors to at least let us know what's available."

WTIC(TV) the Hartford-New Haven market's newest independent, signed on in stereo on September 17, 1984. Bruce Mayer, vice president and general manager, describes it as "positioning ourselves for the future. It goes along with our 5-million watt tower. We want to be a leader, not a follower."

The only regular stereo programming so far is the Monday-Friday stripping of World Events' *Voltron*.

The market's established indie, WTXX-TV, also launched its stereo sound last September, and Bob Affe, program manager, reasons that, "you have to be broadcasting in stereo before you can convince anyone to purchase receivers." The station had been airing Viacom's *This Week's Music* in stereo, but the series has been canceled.

## NBC's plans

Of the large broadcast groups, the one with the most ambitious stereo plans is the NBC Television Stations, which is scheduled to have all of its outlets converted to multi-channel sound by August of this year. (NBC's parent company, RCA, of course, is a leading producer of stereo-equipped TV sets).

Pointing out that NBC has been testing stereo transmission of *The Tonight Show* since last summer, Mike Sherlock, executive vice president, operations and technical services, at the NBC Television Network, says the web will begin transmitting *The Tonight Show* in stereo every night beginning in July, simultaneously with the stereo conversion of WNBC-TV New York. Steve Bonica, vice president, engineering, says WRC-TV

Washington and KNBC-TV Los Angeles will go stereo "at approximately the same time," with WMAQ-TV Chicago and WKYC-TV Cleveland making the move "probably a month later."

As for additional network programming in stereo, Bonica says no definite decisions have been made yet, but possibilities are *Miami Vice*, *Saturday Night Live*, and *Late Night With David Letterman*, as well as sports programming and movies.

KATU's Hinman says he hopes to hear something from ABC about stereo programming "by the end of the second quarter."

## 'Chicken-and-egg'

Julius Barnathan, president of Broadcast Operations and Engineering at ABC, considers stereo a "chicken-and-egg" situation. "If programming and sales warrant it," he says, "we will do it. We're studying all the costs, trying to figure out the best way to do it." There is, however, no specific timetable.

At CBS, a spokesman reiterated previous policy with regard to stereo—it is not a major '85 priority but an area that is being watched carefully.

One complaint from stations is that few syndicated series are currently available in stereo. Two that are: World Events' "Voltron," at r., and Golden West's "New York Hot Tracks," below.





"It depends on how receiver sales go," the spokesman adds. "And we're currently keeping an eye on what affiliates are doing."

In Los Angeles, KTLA(TV), which went stereo in October, is also utilizing the Secondary Audio Program (SAP) to make its audio available in Spanish.

David Simon, program director of the Golden West indie, says the station is currently carrying three syndicated music series in multi-channel sound—Golden West's *New York Hot Tracks*, Hunt & Jaffe's *Top 40 Videos* and Blade Rocker's *Video Beat*. The station also telecast the Hollywood Christmas Parade and the Tournament of Roses Parade in stereo and plans to carry California Angels baseball in multi-channel sound.

Simon points out that some theatrical movies from various distributors are available in stereo. Among these: *Clash of the Titans*, *Fame* and *Fiddler on the Roof*.

Harry McClintock, program director at WTLV(TV) Jacksonville, says he is doing some "frantic shopping" in order to find more stereo programming. Last month, the Harte-Hanks ABC affiliate aired a syndicated music special—*The News That Rocked '84* from Bentley Entertainment Group Ltd. in stereo. And, like KTLA's Simon, McClintock has found some movies that can be telecast in stereo.

### FM promotional plus

Bentley has another special with stereo capability planned for airing this month, a pre-Grammy Awards show, but Ray Bentley, president, points out one caveat in stations' desire to transmit products like his in multi-channel sound. Explaining that the audio of these specials is often simulcast by an FM radio outlet, he says the absence of such a tie-in by television stations "could be self-defeating because a good FM station promotes the hell out of these programs."

Another ABC affiliate that aired *The News That Rocked '84* in stereo is KTNV-TV Las Vegas, which went stereo last month. According to Sara Ohlson, program director, the Nevada outlet feels it is now "prepared for when the networks make the change, as well as for showing specials that are available now."

In Tuscaloosa, Ala., WDBB-TV, like Hartford-New Haven's WTIC, signed on in stereo (October 8, 1984).

"We wanted to be on the cutting edge of the trend," explains David DuBose,

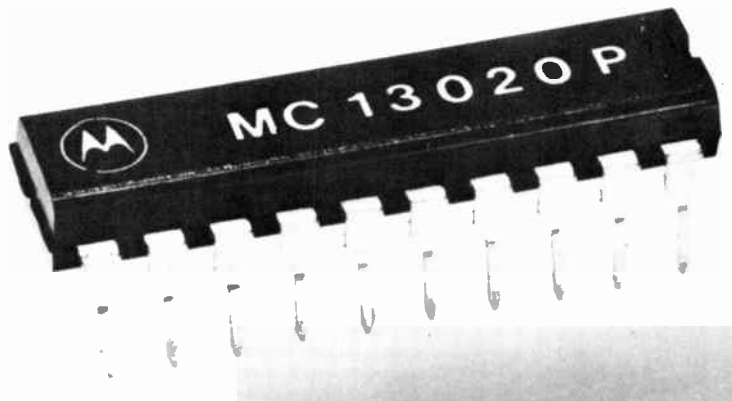
(continued on page 120)

## Motorola eyeing AM converts, but Kahn refuses to roll over

Motorola, assuming it has won the AM stereo shootout that began nearly a decade ago, is—in the words of Chris Payne, AM stereo broadcast manager—engaging in a "clean up operation—namely to win over the stations that have earlier committed to other systems."

But the battle is not quite over. Not only is Leonard Kahn, president of Kahn Communications, investigating litigation possibilities over Harris Corp.'s switch to Motorola's C-Quam chip, but, so far, there appears to be little slippage in the Kahn list of stations.

*The Motorola exciter, the AM stereo integrated circuit decoder, which its makers claim is the leading choice among receiver manufacturers, and automakers.*



Motorola strengthened its dominant position in the AM stereo system competition recently when the Harris Corp. folded its own system to go over to Motorola's C-Quam chip. The decision did not come as a complete surprise. The big break in Harris' thinking was perceived to have taken place last spring at the National Association of Broadcasters convention when the company switched its system to 25 Hz, the Motorola pilot tone frequency. (At the beginning of the competition, PTF's for the other three contenders were as follows: Harris, 55 Hz; Kahn, 15 Hz; and Magnavox 5 Hz.)

At that time the reaction of some of Harris' clients was to make inquiries about switching to the C-Quam system. This reaction, followed by Harris' realization that its primary business is selling broadcast equipment rather than inventing systems, observers believe, prompted the move to Motorola.

The Harris Corp. announcement came after Motorola had signed all the

major automotive receiver manufacturers, as well as the leading portable receiver manufacturers.

Kahn Communications has retained the New York law firm of Phillips, Nizer, Benjamin, Krim and Ballon to ask the Justice Department and the Federal Trade Commission to investigate the activities of the Motorola Corp. and Harris relating to AM stereophonic broadcasting. The law firm has sent a letter to those bodies. Contents of the letter were not made public.

Kahn says, "Motorola's recent agreement with the Harris Corp. raises

serious antitrust problems under both the Sherman and Clayton acts. We plan to vigorously pursue this matter so that broadcasters and the public will be free to make use of modern and superior AM stereo technology.

"In view of recent developments of inexpensive fully automatic multisystem AM stereo circuitry there is no legitimate justification for limiting choice to one AM stereo transmission system, especially," Kahn concludes, "a system with such serious performance weaknesses."

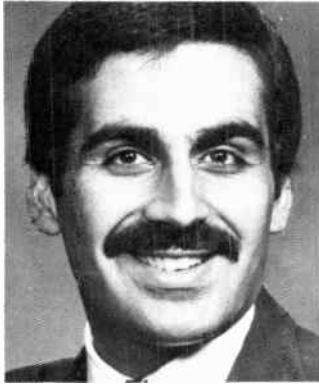
The "inexpensive, fully automated multi-system AM stereo circuitry," to which Kahn refers is the Sony announcement that it will manufacture a fully automated service package compatible with all four AM stereo transmitting systems (TV/RADIO AGE, December 31, 1984).

When asked the reasons for the Harris Corp.'s switch from its own system to that of Motorola, Joe DeAngelo, product marketing manager, radio transmitter





*The embattled Leonard Kahn, near, r., of Kahn Communications has an ardent advocate of the Kahn Hazeltine System, in Chris Hayes, engineering supervisor, KRLA Los Angeles, far r.*



*Motorola's Chris Payne, top, is engaging in a "clean up operation," aimed at winning over stations committed to other systems. Harris' Joe DeAngelo, bottom, says his company switched to C-Quam because "the selection process was taking too long, and I don't think it was helping the AM stereo industry."*

division, says: "the selection process, which has been ongoing, since 1975, was taking too long, and I don't think that it was helping the AM stereo industry at large. Harris decided that it was time to conclude the selection process and concentrate on refining C-Quam transmission as the de facto standard."

### Decision up to stations

The fate of the 100 or so stations that have already opted for the now moribund Harris system is totally in their hands, according to DeAngelo. "The option to switch (to C-Quam) is theirs. We have made a modification program available to them," DeAngelo continues, "and expect that the bulk of the Harris stations will convert to the Motorola system."

Contrary to prevalent industry opinion, DeAngelo says, Harris had no intention of throwing in the towel on its AM stereo transmission system when it announced it was moving to the 25 Hz PTF in April. "We just felt, at that time, that you could get better performance at that frequency."

The Harris defection to Motorola leaves the Kahn-Hazeltine System, for all intents and purposes, as the only other operating choice on the block.

Motorola, which has been an openly aggressive advocate and marketer of its system, with former NAB staffer Payne as point person on its promotion program, has picked up Ford, Chrysler and General Motors, among the domestic automotive manufacturers. Volkswagen and Nissan are among the foreign automobiles that will carry stereo AM receivers with the C-Quam chip. According to an authoritative Motorola source, Becker, the radio manufacturer that puts receivers in the German made high-end autos, Mercedes-Benz, BMW, and Audi, is on the brink of announcing it will put a C-Quam chip into its radios for these cars.

### Receiver companies

On the receiver side, Pioneer, Sherwood, Marantz, Concord, and Kraco have already opted for C-Quam, with several more receiver announcements reported to be in the works.

The movement of stations to the Motorola banner, however, has abated. There was a huge bolt of outlets to Motorola from April, 1983, through April, 1984, but movement over balance of 1984 was slowed to a trickle. Nevertheless Motorola has signed up more stations than any other system, 204 by its own count, 180 to 196 according to a survey conducted late last year by the National Radio Broadcasters Association. Kahn Communications claims it has shipped out 120 units, thus far, many of them to outlets in New York, Chicago and Los Angeles.

Motorola's Payne believes it "a matter of time," before the preponderance of uncommitted AM stations move into the Motorola C-Quam column.

Abe Voron, senior vice president of the NRBA, who has conducted several surveys for the association, says all indications, thus far, point to Motorola as the system of choice by the stations, though the majority of engineers will choose the Kahn-Hazeltine system as the better performer.

"I don't know how long Kahn can hold out with the floodtide of developments going against him," Voron begins. "The engineering preference for the Kahn-Hazeltine System, at least in our survey

responses," Voron continues, "is not a clear cut thing. Many engineers like C-Quam."

### Little slippage

There appears to be little or no slippage in the Kahn list of stations so far. In fact, some station engineers express passionate endorsement in the efficacy of the system. There is, however, a growing awareness and an abiding concern with the Motorola ability to enlist stations and receiver manufacturers.

James Carollo, chief engineer, WGN Chicago says: "We were one of the first to broadcast with the Kahn Hazeltine system, getting it 10 days after it came on-line.

"It works well. The first version was not as good as the recent update, but I am happy.

"I don't pay attention to the number of stations Motorola is rolling up, but if they continue to sign up receiver manufacturers and stations, we have to realize that we live in a real world. If there are no radios out there using Kahn Hazeltine, we'd have to think about a change. Right now though, I would be happy if the Kahn system would sign up some stations. We would be satisfied."

Bill Kraus, chief engineer with WNBC New York also reports positive performance with the Kahn-Hazeltine system.

*(continued on page 121)*

*Abe Voron, executive vice president of NRBA, points out that Kahn is going against a strong Motorola tide.*



# Retail meeting signals broadcast ad growth in '85

By Howard P. Abrahams

**B**roadcast expenditures of retailers should continue to grow in 1985 if the speeches and comments at the recent National Retail Merchants Association convention are accurate. Over 13,000 store people attended this annual event held last month at the New York Hilton and Sheraton Centre hotels in New York. Meetings covered merchandising, store management, personnel, finance and, of course, advertising.

Last year was difficult for most retailers. Optimistic hopes for a banner Christmas season collapsed in early December. Christmas business was sluggish right up to the final week. Then selling took off and boomed. Much of the last-minute increase came from huge advertised promotions with reduced prices. This meant, of course, a reduction in profits.

Local TV business in 1984 was up about 17 per cent to around \$2.2 billion, according to preliminary estimates from TV/RADIO AGE's *Business Barometer*. Local radio sales for the first nine months of 1984 rose 16.9 per cent over '83, based on the Radio Advertising Bureau's composite billings pool of 16 markets.

## Minor sales increases

Gloomy predictions from different speakers greeted NRMA delegates, however. They speculated on only minor sales increases for 1985. Professor Eleanor May of the University of Virginia told delegates they can only expect a 2.3 per cent annual growth throughout the '80s. This increase per year is low compared with percentage increases of many stores in recent years. But, looking at it another way, NRMA represents 45,000 member stores distributing \$150 billion annually in goods and services. Based on May's estimate, this represents a sales growth of \$3.5 billion in 1985 for NRMA stores.

Retailers tie their ad budgets to anticipated sales. They range from 2.5 per cent to 4 per cent of sales depending upon the type of store and its local competitive forces. Applied to the NRMA stores, these percentages can result in considerable additional ad dollars in '85.

How much of the increased retail advertising dollars will go into radio and television? Radio and television has, in recent years, received an increased share of stores' budgets. Convention comments

suggest this will continue.

Especially optimistic is the information given to TV/RADIO AGE from Herbert Greenwald, a consultant who assists a number of middle volume to relatively low volume stores in the United States and Canada in their sales promotion and advertising planning. Consultant Greenwald said, "Many department stores still cling to their 80 per cent of media budgets in newspapers. The stores I represent now average some 40 per cent in broadcast and 30 per cent in direct mail." Greenwald predicts more stores will follow his examples. Of course, time has been on the side of local radio and television advertising. Older executives are still wedded to print. Younger executives grew up in an electronic era and feel comfortable in broadcast.

## Success stories

Success stories influence other retailers. For example in the Television Bureau of Advertising session at NRMA, Bloomingdale's senior vice president-sales promotion, Gordon Cooke, was on screen showing spots on lamps, furniture and rugs. "The commercials," he said, "ran between \$15,000 and \$20,000 with the media buy about \$75,000 each. Each generated sales of over three quarters of a million dollars, a good investment." Bloomingdale's is a unit of the Federated Department Stores. Its sister operation, Abraham & Straus, is based in Brooklyn with Judy Casper as media director. She said, "We plan to increase broadcast money in 1985. Our stores are all over the ADI so it pays for us to use broadcast."

Putting it another way, a major West Coast retailer told TV/RADIO AGE, "We will open two new shopping center stores this year. Both are in our radio and television coverage areas. These stores

will generate new advertising dollars. If we would put this into newspapers it would be overkill. That's why most of the new money will go into broadcast."

## Merchandise emphasis

An examination of NRMA speakers' predictions offers ideas for stations' sales reps on where to put greater selling emphasis, keyed to the philosophy that retailers spend more advertising on merchandise areas with greater sales potentials.

■ *Apparel sales* will be flat or slightly ahead, William Ress of A. E. Ress Associates told delegates. This is partly due to the decline in the number of teenagers and the increase in consumers 65 and older who spend less money on clothes. However, there is an expansion in the 25-44-year-old group and more women entering the job market.

This suggests that stations might schedule spots to reach this age group and also the working women. Stations might remind stores about the booming sales in the last week of Christmas, 1984, brought about by heavy advertising and promotions. Similarly, the women's apparel business might be turned around with strong radio and TV promotions.

■ *Electronics, toys and jewelry* will be growth areas as they were in 1984. Major household appliances will be down, but small appliances will expand.

Toys are no longer restricted to Christmas time. Neither is jewelry. The latter gets a boost from gift events such as Valentine's Day, Mother's and Father's Days, graduation, June brides, etc. Station reps should appeal to these stores for continued advertising.

■ *Lower prices* will be hunted by consumers according to Professor Walter J. Salmon of the Harvard Business School.

(continued on page 124)

*At TvB's NRMA presentation, Bloomingdale's Gordon Cooke cited TV spots that generated over \$750,000 in business. Judith Casper of A&S said broadcast money will increase in '85 "because our stores are all over the ADI."*



# Analysis of Arbitron fall '84 TV sweep

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# *Television/Radio Age*

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February, 1985

**Katz American Television**  
representing major market affiliates

**Katz Television Continental**  
representing medium and smaller market affiliates

**Katz Independent Television**  
representing independent stations exclusively



**Katz Television Group.**  
**The best.**



**KTLA's DECADE  
OF DOMINANCE!**

# Tournament of Roses Parade



*For the 10th consecutive year, KTLA's Rose Parade coverage was #1 in Los Angeles. KTLA was first to broadcast the Rose Parade in 1947 and continues to lead the way in 1985.*

*Special thanks to our Parade Hosts Bob Eubanks and Stephanie Edwards and all the people whose experience, hard work and dedication make KTLA's Rose Parade coverage Southern California's favorite, decade after decade. **NOBODY DOES IT BETTER!***

**LOS ANGELES  
LIVE PARADE COVERAGE**

**NIelsen  
RATING SHARE**

<b>#1. KTLA</b>	<b>20.1</b>	<b>38</b>
2. KTTV	12.3	23
3. KNBC	7.1	13
4. KCBS	4.7	9

Source: Los Angeles NSI Overnights January 1, 1985, 8:30am-10:15am  
Based on estimates available upon request



## **FALL SWEEP ANALYSIS**

# TV 'erosion' resumes in top 50 markets: Arbitron

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**The November sweeps not only showed a marked improvement for NBC-TV affiliates in primetime, but the network's stations also exhibited growing strength in the sign-on-to-sign-off standings in each market vis-a-vis the competition.**

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Following an easing off in the fall of 1983, affiliate shares in major markets resumed their longterm erosion pattern, according to data from the November, 1984, Arbitron sweep. The decline, however, was fueled, in part at least, by recent debuts of audience metering by Arbitron in a handful of top 10 markets (see also TV/RADIO AGE, July 20, 1984, for May sweep results due to metering).

While some of the lost affiliate audiences shifted over to independent TV stations, which have been coming on the air in large numbers, they did not offset the affiliate erosion and the net audience shares for all commercial TV outlets continued to drop.

These are the core results of TV/RADIO AGE's semi-annual analysis of Arbitron Television sweeps, with particular emphasis on the top 50 ADIS. The analysis covers affiliate and independent shares market-by-market in the top 50 ADIS and affiliate rankings in all markets where each web has a primary affiliate.

In addition, the analysis ranks (1) the top 10 affiliates in the top 100 "competitive" markets—that is, markets with all-V or all-U affiliates—by sign-on-to-sign-off, early fringe and primetime audiences; (2) the top five independents by total day and early fringe and (3) the leading affiliates by network by dayparts (see tables).

Anent the network rankings, the November sweeps not only showed a marked improvement for NBC-TV affiliates in primetime, but the network's stations also exhibited growing strength in the sign-on-to-sign-off standings in each market vis-a-vis the competition.

Among other facts emerging from the analysis of the top 50 markets by TV/RADIO AGE:

- Fourteen new indies in the top 50 ADIS showed up with reported audiences in the November, '84, sweep, compared with the previous November.
- There were 99 independents with reported viewing in the top 50 ADIS, 34 in the top 10 alone, according to Arbitron data for last November. The rating service listed a total of 166 independents of all types on the air in the top 50 markets.

The bottom line of the top 50 market analysis showed the following: The average audience share (unweighted) of affiliates—as a group in each market—came to 68.2 in November, down from 71.2 during November, '83. This is a drop of 4.2 per cent. The decline since 1980, when the share was 77.5, comes to 12 per cent.

The average market share of indies in the top 50 markets has increased little since 1980, but that is because the average-per-market is dragged down by new indie markets opening up with relatively low shares. The average share-per-market for indies (in the 48 markets where indie audiences were reported) came to 15 per cent in November, compared with 14.1 in November, '83 (46 markets), and 14.0 in November, '80 (39 markets). But during this past November, 30 of the 48 markets showed increased indie shares vs. November of '83, with nine markets down and nine showing no change. In contrast, 43 markets showed declines in affiliate shares, with four markets up and three showing no change.

The net result is that during last November, the average market share of commercial TV stations in the top 50 markets came to 82.6, compared with 84.2 in '83 and 88.4 in '80. That's a drop of 1.9 per cent from '83 and 6.6 per cent from '80.

### Biggest changes

The biggest changes took place in the top 10 markets, where total affiliate shares per market averaged a drop of 4 percentage points from November, '83, to November, '84, while total independent shares per market averaged an increase of 3.2 share points.

The biggest declines—down 6 affiliate share points or more—took place in Detroit, Dallas-Ft. Worth, Washington and Houston, all of which have undergone metering debuts in the past year or two. Particularly hard hit were Houston affiliates, who lost 10 share points as a group. Arbitron began metering Houston in February, '84, and last November there were three indies with reporting viewing. They copped a share of 26, up 8 share points from November, '83.

However, Boston, which Arbitron and Nielsen began metering in April, revealed only a small decline in the total affiliate share, despite the fact that a new independent showed up in the rating book since the previous November. That indie was WQTV(TV), which got a share of 2, contributing to the overall indie share increase of 3 points.

On the other hand, the Boston affiliate

share total was boosted a little by the fact that WMUR-TV Manchester, N.H.—which is in the Boston ADI—returned to the rating books. The second ABC-TV affiliate in the Boston ADI, WMUR-TV showed up with a 3 share, though its last previous November audience was reported in 1982.

The end result is that Boston affiliates as a group were down 2 share points to 64, while the market's four indies with reported viewing were up 3 to 19.

Two other markets in the top 10 showed up in the Arbitron books with

new indies, that is, stations which either were not on the air or had no reported audiences in November, '83. They were Chicago and Dallas-Ft. Worth. Both, in fact, showed up with two.

Chicago's new-to-Arbitron stations were WPWR-TV and WFBN(TV), the latter a Joliet outlet, which received a 4 and 2 share, respectively. This represented the bulk of the indie share increase in Chicago, which went up 7 points—from 25 to 32—during the November-to-November span.

Despite this onslaught of new inde-

## Top 10 affiliates in top 100 markets\*—total day

Leading station shares, Mon.—Sun., sign-on to sign-off

### By ADI HH shares

Sioux Falls-Mitchell	KELO-TV(C)	40
Paduc.-C. Gir.-Har.-Mar.	KFVS-TV(C)	36
Chrlstn-Huntingn	WSAZ-TV(N)	34
New Orleans	WWL-TV(C)	34
LncIn-Hstngs-Krny	KOLN-TV(C)	33
San Antonio	KENS-TV(C)	33
Dvnprt-R.I.-Moline	WOC-TV(N)	32
Des Moines	KCCI-TV(C)	32
Grnsboro-W. S.-H.P.	WFMY-TV(C)	32
Nashville	WSMV(N)	32
Roanoke-Lynchburg	WDBJ(C)	32

### By ADI shares, women 25-54

Sioux Falls-Mitchell	KELO-TV(C)	37
Paduc.-C. Gir.-Har.-Mar.	KFVS-TV(C)	36
Chrlstn-Huntingn	WSAZ-TV(N)	35
Dvnprt-R.I.-Moline	WOC-TV(N)	35
New Orleans	WWL-TV(C)	35
Buffalo	WKBW-TV(A)	33
Des Moines	KCCI-TV(C)	33
LncIn-Hstngs-Krny	KOLN-TV(C)	33
Albuquerque	KOAT-TV(A)	32
Chattanooga	WTVG(A)	32
Lexington	WKYT-TV(C)	32
Nashville	WSMV(N)	32
San Antonio	KENS-TV(C)	32
Tulsa	KTUL-TV(A)	32
Wilkes Barre-Scranton	WNEP-TV(A)	32

## Top 10 affiliates in top 100 markets\*—early fringe

Leading station shares, Mon.—Fri. 4:00-7:30 p.m./3:00-6:30 p.m.

### By ADI HH shares

Sioux Falls-Mitchell	KELO-TV(C)	44
Nashville	WSMV(N)	38
Youngstown	WKBN-TV(C)	38
Pittsburgh	KDKA-TV(C)	37
Chrlstn-Hntingtn	WSAZ-TV(N)	36
San Antonio	KENS-TV(C)	36
Buffalo	WKBW-TV(A)	34
New Orleans	WWL-TV(C)	34
Paduc.-C. Gir.-Har.-Mar.	KFVS-TV(C)	34
Roanoke-Lynchburg	WDBJ(C)	34
Tampa-St. Petersburg	WTVT(C)	34
Wilkes Barre-Scranton	WNEP-TV(A)	34

### By ADI shares, women 25-54

Buffalo	WKBW-TV(A)	41
Wilkes Barre-Scranton	WNEP-TV(A)	41
Nashville	WSMV(N)	39
Sioux Falls-Mitchell	KELO-TV(C)	39
Youngstown	WKBN-TV(C)	38
Chrlstn-Huntingn	WSAZ-TV(N)	37
New Orleans	WWL-TV(C)	36
Ft. Wayne	WPTA(A)	35
Paduc.-C. Gir.-Har.-Mar.	KFVS-TV(C)	35
Paduc.-C. Gir.-Har.-Mar.	WPSD-TV(N)	35
San Antonio	KENS-TV(C)	35

Source: Arbitron TV, November, 1984. \*Top 100 ADIs in which affiliates are all-VHF or all-UHF.



pendents, Windy City affiliates lost only 2 share points. One of these points was stripped from WLS-TV, which was the only ABC WLS-TV, which was the only ABC O&O to lose less than 2 share points in the November Arbitrons (WXYZ-TV Detroit was down 5).

### Dallas results

The other market with two new Indies—Dallas-Ft. Worth—dropped 6 affiliate share points, with Times-Mirror's KDFW-TV taking the brunt of the loss. The newcomers to the November rating books were Metromedia's KRLD-TV and KDFI-TV, their respective shares being 3 and 1.

The Texas market is one of only two ADIs which show viewing to five independents, according to Arbitron, the other market being Los Angeles. Together with the newcomers, the Dallas-Ft. Worth indie contingent garnered 27 share points in November, up 5 from the previous November. Thus, the market share of all commercial TV stations was down 1 point net.

The affiliate rankings by network calculated by TV/RADIO AGE provide a look at the competitive picture in terms of how many (or what percentage of) affiliates in each network rank first, second and third, sign-on-to-sign-off. Last November there were 148 markets in which each network had a primary affiliate. This compares with 146 in November, '83, and 141 in '82.

In November, '84, CBS-TV led the other two webs with first-place rankings in more than half of the markets with three primary affiliates. This is the second November in a row that this has been true. The analysis revealed that 58.1 per cent of all CBS affiliates ranked first in their markets, another 27.7 per cent were second and 14.2 per cent were third.

Replacing ABC as the second-ranking network, NBC had leaders among 23.6 per cent of its affiliates, with 42.6 per cent second and 33.8 per cent third. The network's ratio of Number 1 outlets was not much greater than during the previous November (when it was 17.1 per cent), but the ratio of those ranking third declined from 52.7 to 33.8 per cent.

As for ABC, it had leaders among 19.6 per cent of its outlets (the figure was 30.1 in November, '83), with 34.5 per cent coming in second and 45.9 per cent coming in third. Third placers in '83 amounted to only 26.7 per cent.

The improvement in NBC's fortunes comes from its stronger primetime

## Top 10 affiliates in top 100 markets \* -primetime

Leading station shares, Mon.-Sat., 8-11 p.m. + Sun., 7-11 p.m.  
Mon.-Sat., 7-10 p.m. + Sun. 6-10 p.m.

### By ADI HH shares

Sioux Falls-Mitchell	KELO-TV(C)	35
LncIn-Hstngs-Krny	KOLN-TV(C)	34
Christn-Hntngtn	WSAZ-TV(N)	33
El Paso	KTSM-TV(N)	32
Paduc-C. Gir.-Har.-Mar.	KFVS-TV(C)	32
Columbus,OH	WBNS-TV(C)	31
Des Moines	KCCI-TV(C)	31
Grnsbro-W.S.-H.P.	WFMY-TV(C)	31
Grnvll-N.B.-Wash.	WITN-TV(N)	31
Nashville	WTVF(C)	31
New Orleans	WWL-TV(C)	31
Richmond	WTVR-TV(C)	31
Roanoke-Lynchburg	WDBJ(C)	31
San Antonio	KENS-TV(C)	31
Youngstown	WKBN-TV(C)	31

### By ADI shares, women 25-54

Sioux Falls-Mitchell	KELO-TV(C)	35
Chrestn-Huntingn	WSAZ-TV(N)	34
Dvnprt-R.I.-Moline	WOC-TV(N)	33
LncIn-Hstngs-Krny	KOLN-TV(C)	33
South Bend-Elkhart	WNDU-TV(N)	32
El Paso	KTSM-TV(N)	31
Grnvll-N.B.-Wash.	WITN-TV(N)	31
Grnvll-Sprt-Ashv.	WYFF-TV(N)	31
Nashville	WSMV(N)	31
Nashville	WTVF(C)	31
Paduc.-C. Gir.-Har.-Mar.	KFVS-TV(C)	31
Wilkes Barre-Scranton	WBRE(N)	31

Source: Arbitron TV, November, 1984. \*Top 100 ADIs in which affiliates are all-VHF or all-UHF.

## Top 5 independents—total day

Leading station shares, Mon.-Sun., sign-on to sign-off

### By ADI HH shares

Fresno-Visalia	KMPH-TV	19
Las Vegas	KVVU-TV	19
Washington	WTTG	18
Chicago	WGN-TV	15
Minneapolis-St. Paul	KMSP-TV	14
New York	WNEW-TV	14
Portland, OR	KPTV	14

### By ADI shares, women 25-54

Fresno-Visalia	KMPH-TV	23
Las Vegas	KVVU-TV	17
Boise	KTRV	16
Washington	WTTG	14
Birmingham	WTTO	13
Chicago	WGN-TV	13

## Top 5 independents—early fringe

Leading station shares, Mon.-Fri., 4-7:30 p.m./3-6:30 p.m.

### By ADI HH shares

Fresno-Visalia	KMPH-TV	24
Boise	KTRV	22
Minneapolis-St. Paul	KMSP-TV	22
Washington	WTTG	22
Las Vegas	KVVU-TV	20

### By ADI shares, women 25-54

Fresno-Visalia	KMPH-TV	28
Boise	KTRV	22
Austin, TX	KBVO	21
Cincinnati	WXIX-TV	20
Las Vegas	KVVU-TV	19
Washington	WTTG	19

## Top 5 independents—primetime

Leading station shares—Mon.-Sat., 8-11 p.m. & Sun. 7-10 p.m./Mon.-Sat., 7-10 p.m. & Sun. 6-10 p.m.

### By ADI HH shares

Las Vegas	KVVU-TV	13
Boise	KTRV	12
Chicago	WGN-TV	12
Fresno-Visalia	KMPH-TV	12
Washington	WTTG	12

### By ADI shares, women 25-54

Fresno-Visalia	KMPH-TV	13
Boise	KTRV	12
Las Vegas	KVVU-TV	11
Chicago	WGN-TV	10
Miami	WLTV	10

Source: Arbitron TV, November, 1984. All ADIs.

showing this past fall, of course. An NBC tally of first, second and third place rankings for all three networks in primetime households—but covering all 222 November, '84, Arbitron market reports—comes up with these figures: CBS first in 104 reports, NBC first in 68 reports and ABC first in 43 reports. (In this tally, if the affiliate is the only one listed, it is credited as Number 1.)

In November, '83, the comparable figures were: CBS first in 99 reports, ABC first in 82 reports and NBC first in 32 reports.

Looking at the primetime figures a la the method used by TV/RADIO AGE—i.e., how each network's affiliates showed up in the ratio of first, second and third place standings—the data look like this:

In November, '84, 38.6 per cent of NBC affiliates were in first place in their markets, 35.2 per cent were in second and 26.1 per cent were in third. The year before, the comparable ratios were 18.1, 26.6 and 55.4 per cent. By the same token, while the ABC tally for November, '84, showed 24.3 per cent of its af-

filiates in first place, 39.0 per cent in second and 36.7 per cent in third, during the previous November, the comparable figures were 46.1, 38.8 and 15.2.

If the NBC primetime tally is confined to competitive network markets only—where each web has an affiliate—the data for November, '84, show NBC with 32.0 per cent of its affiliates in first place, 36.7 per cent in second and 31.3 per cent in third. This compares with 8.2 per cent in first place the previous November, 24.7 per cent in second and 67.1 per cent in third. □

### Top 5 affiliates in top 100 markets\*—total day—by ADI homes share

ABC			CBS			NBC		
Buffalo	WKBW-TV	29	Sioux Falls-Mitchell	KELO-TV	40	Charlstn-Huntingn	WSAZ-TV	34
Albuquerque	KOAT-TV	28	Paduc.-C. Gir.-Har.-Mar.	KFVS-TV	36	Dvnprt-R.I.-Mol.	WOC-TV	32
Cleveland	WEWS	28	New Orleans	WWL-TV	34	Nashville	WSMV	32
Philadelphia	WPVI-TV	28	LncIn-Hstngs-Krny	KOLN-TV	33	Grnville-Sprt.-Ashv.	WYFF-TV	31
Wilkes Barre-Scranton	WNEP-TV	28	San Antonio	KENS-TV	33	Portland-Poland Spring	WCSH-TV	29

### Top 5 affiliates in top 100 markets\*—early fringe—by ADI homes share

ABC			CBS			NBC		
Buffalo	WKBW-TV	34	Sioux Falls-Mitchell	KELO-TV	44	Nashville	WSMV	38
Wilkes Barre-Scranton	WNEP-TV	34	Youngstown	WKBN-TV	38	Charlstn-Huntingn	WSAZ-TV	36
Philadelphia	WPVI-TV	32	Pittsburgh	KDKA-TV	37	Davnprt-R.I.-Mol.	WOC-TV	31
Grnville-N.B.-Wash.	WCTI	31	San Antonio	KENS-TV	36	Grnville-Sprt.-Ashv.	WYFF-TV	31
Cleveland	WEWS	30	New Orleans	WWL-TV	34	Milwaukee	WTMJ-TV	31
Orlando-D.B.-Mlbrn	WFTV	30	Paduc.-C. Gir.-Har.-Mar.	KFVS-TV	34			
			Roanoke-Lynchburg	WDBJ	34			
			Tampa-St. Petersburg	WTVT	34			

### Top 5 affiliates in top 100 markets\*—primetime—by ADI homes share

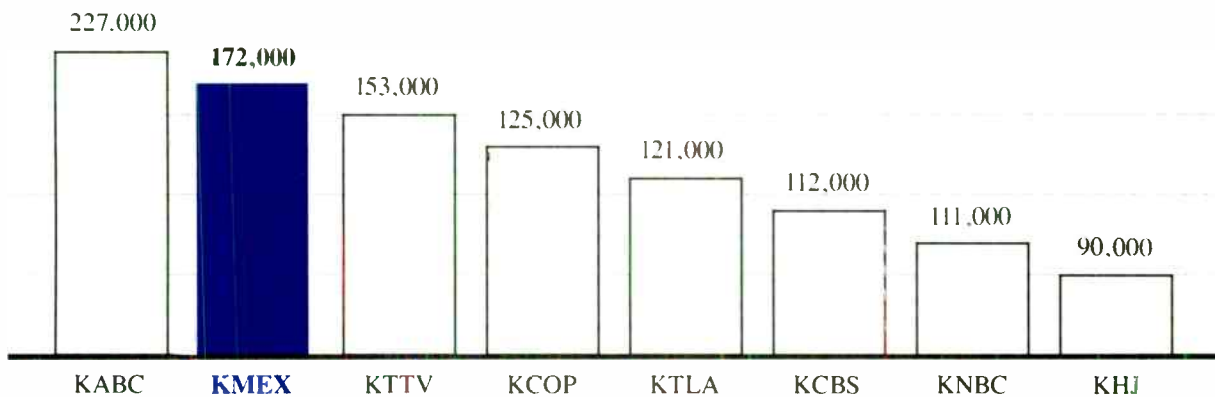
ABC			CBS			NBC		
Albuquerque	KOAT-TV	30	Sioux Falls-Mitchell	KELO-TV	35	Charlstn-Huntingn	WSAZ-TV	33
Salt Lake City	KTVX	30	LncIn-Hstngs-Krny	KOLN-TV	34	El Paso	KTSM-TV	32
Houston	KTRK-TV	28	Paduc.-C. Gir.-Har.-Mar.	KFVS-TV	32	Grnville-N.B.-Wash.	WITN-TV	31
Omaha	KETV	28	Columbus, OH	WBNS-TV	31	Dvnprt-R.I.-Mol.	WOC-TV	30
Philadelphia	WPVI-TV	28	Des Moines	KCCI-TV	31	Grnville-Sprt.-Ashv.	WYFF-TV	30
			Grnsboro-W.S.-H/P.	WFMY-TV	31	Nashville	WSMV	30
			Nashville	WTVF	31			
			New Orleans	WWL-TV	31			
			Richmond	WTVR-TV	31			
			Roanoke-Lynchburg	WDBJ	31			
			San Antonio	KENS-TV	31			
			Youngstown	WKBN-TV	31			

Source: Arbitron TV, November, 1984. \*Top 100 ADIs in which affiliates are all-VHF or all-UHF.

# WHAT'S SO GREAT ABOUT BEING SECOND?

... a lot, when it means you've outperformed six other television stations in Los Angeles, 9 a.m. to 8 p.m., adults 18-49!\*

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Think how great going with the Number 2 station can be for your clients... think youth, buying power and unequalled penetration into a growing market.

Now you know what's so great about being second, and why KMEX-TV is part of every *complete* media plan.

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\*Arbitron, November 1984  
Total survey area.  
Adults 18-49, 9 a.m.-8 p.m., Mon.-Fri.  
(Audience estimates are subject to the qualifications given in the Arbitron Report.)



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# Tv station shares, November, 1984, all Arbitron ADIS

Shares of all commercial stations, ranked within markets by sign-on to sign-off household shares. Markets ranked by latest Arbitron TV household totals, January 1, 1985.

	Mon.-Sun.		*Mon.-Fri.		Mon.-Fri.	
	Sign-on/ sign-off		Early Fringe		Primetime	
	HH	Wom. Men	Wom. Men	Wom. Men	Wom. Men	Wom. Men
	25-54	25-54	25-54	24-54	25-54	25-54

## New York (1)

WNBC-TV/N	20	19	17	15	16	27	24
WABC-TV/A	18	19	17	15	16	22	22
WCBS-TV/C	18	19	17	12	11	22	17
WNEW-TV/I	14	10	11	15	16	7	7
WPIX-TV/I	12	10	11	15	16	7	7
WOR-TV/I	8	5	6	12	11	2	2

## Los Angeles (2)

KABC-TV/A	18	17	15	16	21	18	19
KNBC/N	17	17	15	10	7	24	21
KCBS-TV/C	16	13	15	10	7	18	14
KTLA/I	11	9	10	10	7	9	12

\* Early fringe: Mon.-Fri., 4:30-7:30 p.m./ 3:30-6:30 p.m.

	Mon.-Sun.		*Mon.-Fri.		Mon.-Fri.	
	Sign-on/ sign-off		Early Fringe		Primetime	
	HH	Wom. Men	Wom. Men	Wom. Men	Wom. Men	Wom. Men
	25-54	25-54	25-54	24-54	25-54	25-54

KCOP/I	11	9	10	10	14	7	7
KTTV/I	11	9	10	13	11	4	2
KHJ-TV/I	7	4	5	10	7	2	5
KMEX-TV/I	6	9	10	13	14	7	7

## Chicago (3)

WLS-TV/A	22	25	19	21	16	23	23
WBBM-TV/C	21	21	19	21	21	21	19
WMAQ-TV/N	19	17	19	13	16	27	26
WGN-TV/I	15	13	14	17	16	10	12
WFLD-TV/I	11	8	10	13	11	4	5
WPWR-TV/I	4	—	—	4	5	2	2
WFBN/I	2	—	—	—	—	—	—

## Philadelphia (4)

WPVI-TV/A	28	25	23	28	26	24	24
WCAU-TV/C	21	21	18	17	19	22	18
KYW-TV/N	19	17	18	10	15	26	24
WTAF-TV/I	9	8	9	14	11	4	7
WPHL-TV/I	7	4	5	10	7	4	7

# WFAA-TV Delivers Dallas/Fort Worth

## Because Dallas/Fort Worth Relies on News 8:

News 8 Update is the new tune-in and switching leader for Women and Men 25-54.

And it improves its ABC prime lead-in which is tied for number one in Dallas/Fort Worth.

Plus for important news Dallas/Fort Worth always turns to News 8. When a December tornado hit, the competition was blown away!

WFAA was 5 rating points and 10 share points above the closest competitor.

## And WFAA'S Syndicated Line-Up Can't Be Beat:

- Hour Magazine wins across the board and beats the affiliate competition combined.
- Dallas dominates every major demo category and shows incredible growth where its competition is either flat or down.
- Entertainment Tonight is a clear winner with the 18-49 and 25-54 demos.



# NIELSEN AND ARBITRON'S FIRST CHOICE NEWS.

Number one at 5 pm.

Number one at 6 pm.

Number one at 10 pm.

Simply put, that's the story behind WCCO-TV News' domination of the Minneapolis/St. Paul market in October and November.

We have achieved our results with an innovative approach to news reporting that includes award-winning "Cover Stories." We were the first American TV journalists allowed to travel extensively in Vietnam since the war ended a decade ago. We also broadcast the findings of a six-month "I-Team" investigation of local HMO healthcare.

Reporting like this, along with informative and comprehensive news coverage, is broadcast journalism at its finest.

And in our book, that's as important as coming in first.

For those who would like to know the numbers behind the numbers, here is the story on our late news delivery in November.\*

	NIELSEN	ARBITRON
WCCO	19 rating/35 share	18 rating/34 share
KSTP	17 rating/32 share	15 rating/28 share
WTCN	8 rating/15 share	8 rating/15 share

## WCCO TV NEWS

Minneapolis/St. Paul

©1985 WCCO-TV. A CBS affiliate represented by KATZ. \*Source: Nielsen and Arbitron November 1984, weekday average, 10-10:30 P.M., ADI share subject to limitations.

Mon.-Sun.		*Mon.-Fri.		Mon.-Fri.		
Sign-on/sign-off		Early Fringe		Primetime		
HH	Wom.	Men	Wom.	Men	Wom.	Men

### San Francisco (5)

KPIX/C	22	18	21	19	12	22	19
KGO-TV/A	19	18	16	22	24	22	21
KRON-TV/N	17	18	16	11	12	22	21
KTVU/I	10	9	11	11	12	9	10
KBHK-TV/I	7	5	5	4	4	2	5
KTZO/I	5	5	—	7	4	2	2
KICU-TV/I	3	—	—	4	—	2	2

### Boston (6)

WBZ-TV/N	23	23	26	21	23	23	24
WCVB-TV/A	21	23	21	21	19	21	20
WNEV-TV/C	17	18	16	17	15	23	16
WLVI-TV/I	7	5	5	7	4	4	4
WSBK-TV/I	6	5	5	7	8	4	7
WXNE-TV/I	4	5	—	3	4	2	2
* WMUR-TV/A	3	—	—	3	—	2	—
WQTV/I	2	—	—	—	—	—	—

\* Located in Manchester, N.H.

### Detroit (7)

WXYZ-TV/A	24	27	23	27	25	25	24
WDIV/N	23	23	23	20	21	27	27
WJBK-TV/C	20	19	18	13	13	21	18
WKBD-TV/I	12	8	9	13	17	8	9
WXON/I	9	8	5	10	8	4	4

### Dallas-Ft. Worth (8)

WFAA-TV/A	23	26	23	27	22	21	21
KDFW-TV/C	21	19	18	15	17	23	19
KXAS-TV/N	18	19	18	15	22	23	23
KTVT/I	10	7	9	8	11	8	9
KTXA-TV/I	7	4	5	4	6	6	6
KXTX-TV/I	6	4	5	8	6	4	4
KRLD-TV/I	3	4	—	4	6	—	—
KDFI-TV/I	1	—	—	—	—	—	—

### Washington (9)

WDVM-TV/C	22	24	21	19	17	25	20
WJLA-TV/A	20	19	21	19	21	23	24
WRC-TV/N	19	19	21	19	17	25	24
WTTG/I	18	14	16	19	17	9	10
WDCA-TV/I	7	5	5	7	8	5	5

### Houston (10)

KTRK-TV/A	27	29	26	30	36	25	26
KHOU-TV/C	18	18	17	11	9	22	17
KPRC-TV/N	17	18	17	19	18	22	19
KTXH/I	11	7	9	7	9	8	9
KRIV-TV/I	9	7	9	11	9	4	4
KHTV/I	6	4	4	4	5	4	4

Mon.-Sun.		*Mon.-Fri.		Mon.-Fri.		
Sign-on/sign-off		Early Fringe		Primetime		
HH	Wom.	Men	Wom.	Men	Wom.	Men

### Cleveland (11)

WEWS/A	28	27	22	31	27	24	25
WKYC-TV/N	24	23	28	15	18	30	30
WJKW-TV/C	23	23	22	27	27	24	20
WUAB/I	10	9	11	15	14	6	7
WCLQ/I	4	5	—	4	5	2	2

### Pittsburgh (12)

KDKA-TV/C	29	27	21	31	28	24	20
WTAE-TV/A	22	23	21	24	24	22	24
WPXI/N	19	18	21	10	12	22	22
WPGH-TV/I	6	5	5	7	8	2	2
WPTT-TV/I	3	5	5	3	4	2	2

### Minneapolis-St. Paul (13)

WCCO-TV/C	28	29	27	18	23	29	23
KSTP-TV/A	22	24	20	29	23	21	23
WTCN-TV/N	17	18	20	12	15	24	23
KMSP-TV/I	14	12	13	18	15	7	10
KITN/I	5	6	7	6	15	5	5
KXLI/I	2	—	—	—	—	2	3

### Miami (14)

WTVJ/C	21	16	14	16	18	18	14
WSVN/N	20	20	19	16	18	24	23
WPLG/A	19	20	19	22	18	18	20
WCIX-TV/I	11	8	10	9	11	8	9
WLTV/I	9	8	10	16	14	10	7
WDZL/I	5	4	5	3	4	4	5

### Atlanta (15)

WAGA-TV/C	27	29	28	32	32	30	27
WSB-TV/A	24	24	22	24	27	26	24
WXIA-TV/N	23	24	22	20	18	28	27
WTBS/I	7	5	6	8	5	2	2
WGNX/I	6	5	6	8	5	2	4
WATL-TV/I	3	5	6	4	5	2	2

### Seattle-Tacoma (16)

KING-TV/N	24	25	28	21	19	27	27
KOMO-TV/A	23	25	22	21	22	27	27
KIRO-TV/C	19	15	17	18	19	20	16
KSTW-TV/I	11	10	11	18	15	7	7
KCPQ-TV/I	9	10	6	14	11	7	7
* KVOS-TV/C	2	—	—	4	4	2	2

\* Located in Bellingham

### St. Louis (17)

KMOX-TV/C	26	27	28	25	26	29	24
KSDK/N	25	27	22	25	21	29	26
KTVI/A	20	23	22	21	21	22	24
KPLR-TV/I	11	9	11	13	11	6	7
KDNL-TV/I	6	5	6	8	11	2	4



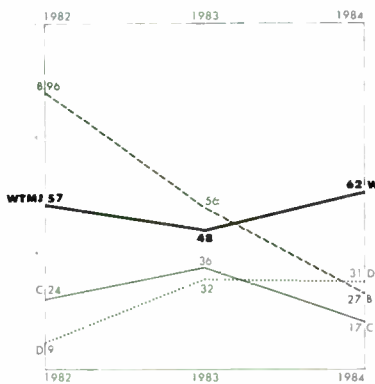
# BUYING POWER!

In Milwaukee, one television station stands out from all the others as the leader in growth and consistency. WTMJ-TV dominates from sign-on to sign-off in virtually all important day parts and demographics. NBC and WTMJ-TV are...

## NUMBER ONE IN MILWAUKEE

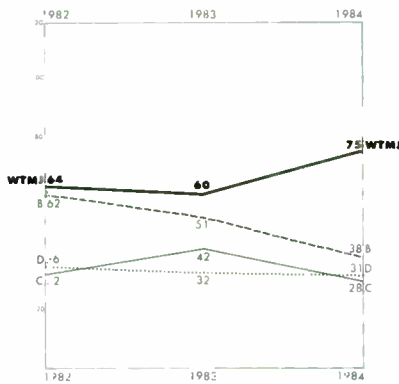
### NEWS 4 MILWAUKEE 5:00-5:30PM

MONDAY-FRIDAY 5:00-5:30PM ADULTS 25-54 (000)



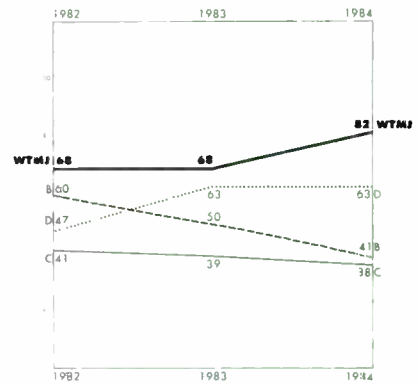
### NBC NIGHTLY NEWS 5:30-6:00PM

MONDAY-FRIDAY 5:30-6PM ADULTS 25-54 (000)



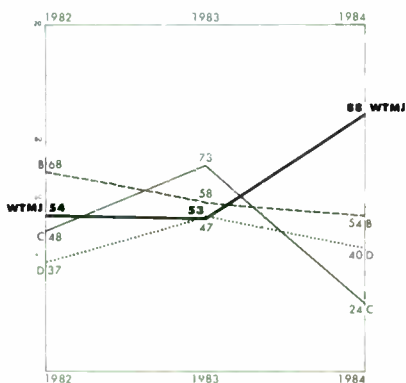
### NEWS 4 MILWAUKEE 6:00-6:30PM

MONDAY-FRIDAY 6:00-6:30PM ADULTS 25-54 (400)



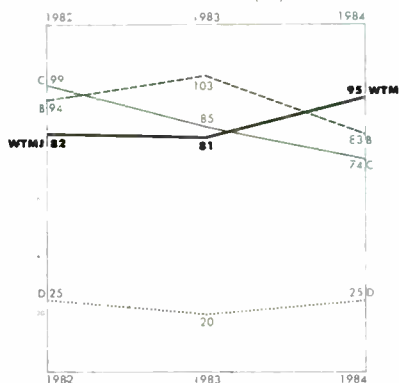
### PRIME ACCESS (WHEEL OF FORTUNE) 6:30-7:00PM

MONDAY-FRIDAY 6:30-7:00PM ADULTS 25-54 (000)



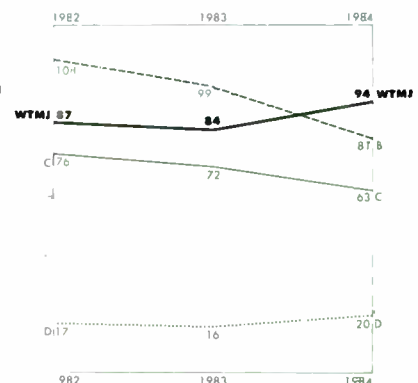
### PRIME 7:00-10:00PM

MONDAY-SATURDAY 7:00-10:00PM SUNDAY 6-10:00PM PRIME ADULTS 25-54 (000)



### NEWS 4 MILWAUKEE 10:00-10:30PM

MONDAY-FRIDAY 10:00-10:30PM ADULTS 25-54 (000)



Jerry Heilman, General Sales Manager:

Norb Ryan, National Sales Manager:

414-332-9611

Represented by MMT Sales

**WTMJ-TV 4**  **MILWAUKEE**

Source: Nov. ARB 1982, 1983, 1984.

Mon.-Sun.		*Mon.-Fri.		Mon.-Fri.		
Sign-on/sign-off		Early Fringe		Primetime		
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	24-54	25-54	25-54	25-54

### Tampa-St. Petersburg (18)

WTVT/C	31	25	26	28	22	28	22
WTSP-TV/A	23	25	21	25	22	24	24
WXFL/N	22	21	26	22	26	26	24
WTOG/I	8	8	5	9	7	4	4
WFTS/I	4	4	5	6	4	4	4

### Denver (19)

KCNC-TV/N	28	28	29	28	27	28	24
KUSA-TV/A	24	22	24	22	27	24	27
KMGH-TV/C	18	17	18	11	7	22	18
KWGN-TV/I	11	6	6	17	13	7	7
KDVR-TV/I	5	6	6	6	7	2	4

### Sacramento-Stockton (20)

KCRA-TV/N	27	30	28	28	25	28	29
KOVR/A	19	20	22	14	18	23	24
KXTV/C	19	20	22	14	14	21	20
KTXL/I	10	10	11	14	18	6	7
KRBK-TV/I	7	5	6	10	7	2	2

### Baltimore (21)

WJZ-TV/A	26	24	24	30	26	24	23
WBAL-TV/C	26	24	24	26	22	26	21
WMAR-TV/N	22	19	24	19	17	26	26
WBFF/I	6	5	6	4	4	2	2
WNUV-TV/I	—	—	—	4	4	—	—

### Hartford-New Haven (22)

WFSB-TV/C	27	28	27	35	33	28	22
WTNH-TV/A	20	22	20	17	14	20	20
WVIT/N	12	11	13	9	10	15	15
WTXX-TV/I	4	6	7	4	5	2	5
WTIC-TV/I	3	6	—	4	5	2	2

### Phoenix (23)

KTSP-TV/C	26	26	24	30	22	26	20
KPNX-TV/N	22	21	24	30	28	22	20
KTVC/A	18	16	18	10	11	22	25
KPHO-TV/I	13	11	12	10	11	9	9
KNXV-TV/I	6	5	6	5	6	4	7
KTVW-TV/I	—	—	—	—	6	—	2

### Portland, OR (24)

KOIN-TV/C	24	21	24	25	24	25	20
KATU/A	21	21	18	21	20	23	23
KGW-TV/N	21	21	18	18	16	25	23
KPTV/I	14	11	12	11	12	7	10
KPDX-TV/I	5	5	6	7	8	2	3
KECH/I	—	—	—	4	—	—	—

### Indianapolis (25)

WISH-TV/C	24	25	22	20	17	28	22
WTHR/N	23	25	22	24	30	28	24
WRTV/A	20	20	17	16	17	19	22
WTTV/I	10	10	11	16	13	6	7
WPDS-TV/I	5	5	6	8	4	2	4

Mon.-Sun.		*Mon.-Fri.		Mon.-Fri.		
Sign-on/sign-off		Early Fringe		Primetime		
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	24-54	25-54	25-54	25-54

### San Diego (26)

KFMB-TV/C	24	26	24	30	31	26	24
KGTV/A	20	21	18	22	23	21	21
KCST-TV/N	17	16	18	11	12	21	21
XETV/I	8	5	6	7	8	5	5
KUSI-TV/I	4	5	6	4	4	2	3

### Cincinnati (27)

WCPO-TV/C	24	24	24	24	19	29	21
WKRC-TV/A	22	24	24	24	24	22	21
WLWT/N	20	19	18	12	10	24	24
WXIX-TV/I	12	10	12	20	19	6	7

### Kansas City (28)

KCTV/C	27	26	25	26	29	29	23
WDAF-TV/N	26	26	25	26	29	27	27
KMBC-TV/A	21	26	25	21	21	24	25
KSHB-TV/I	9	5	6	11	7	4	5
KEKR-TV/I	3	—	—	5	—	2	2

### Milwaukee (29)

WTMJ-TV/N	25	25	24	30	40	28	27
WITI-TV/C	24	20	24	15	13	23	20
WISN-TV/A	21	25	18	20	13	23	24
WVTV/I	10	10	6	15	13	6	7
WCGV/I	6	5	6	5	7	6	5

### Orlando-Daytona Beach-Melbourne (30)

WCPX-TV/C	26	24	24	25	26	25	21
WESH-TV/N	24	24	24	21	22	27	26
WFTV/A	24	24	24	29	26	21	23
WOFL/I	9	10	6	11	9	6	5
WMOD/I	2	—	—	4	—	2	2

### Nashville (31)

WSMV/N	32	32	29	39	35	31	27
WTVF/C	27	27	29	21	25	31	24
WKRN-TV/A	16	18	18	14	15	18	20
WZTV/I	7	5	6	11	10	2	2
WCAY/I	3	5	6	4	5	2	2

### Charlotte (32)

WBTV/C	34	33	33	33	35	31	30
WSOC-TV/A	26	24	28	27	31	24	25
WPCC-TV/N	9	10	11	7	8	14	14
WCCB/I	8	10	6	13	12	4	7

### New Orleans (33)

WWL-TV/C	34	35	29	36	32	29	26
WDSU-TV/N	22	22	19	16	18	27	24
WVUE/A	16	17	14	16	18	20	20
WGNO-TV/I	8	9	5	12	9	6	4
WNOL-TV/I	6	4	5	8	9	2	4

Mon.-Sun.		*Mon.-Fri.		Mon.-Fri.		
Sign-on/ sign-off		Early Fringe		Primetime		
HH	Wom	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	24-54	25-54	25-54	

### Columbus, OH (34)

WBNS-TV/C	30	30	28	29	32	30	27
WCMH-TV/N	25	25	28	21	23	30	29
WTVN-TV/A	21	20	17	21	18	21	22
WTTE/I	6	5	6	8	9	2	4

### Buffalo (35)

WKBW-TV/A	29	33	24	41	33	24	24
WIVB-TV/C	24	24	24	19	17	26	21
WGRZ-TV/N	22	24	24	19	25	28	26
WUTV/I	6	5	6	7	4	2	2

### Oklahoma City (36)

KTVY/N	24	23	21	25	25	22	22
KWTV/C	23	23	21	20	19	26	22
KOCO-TV/A	21	23	21	20	19	18	18
KOKH-TV/I	6	9	5	10	13	6	6
KGMC/I	6	5	5	5	6	6	8
KAUT/I	4	5	5	10	6	2	2

Mon.-Sun.		*Mon.-Fri.		Mon.-Fri.		
Sign-on/ sign-off		Early Fringe		Primetime		
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	24-54	25-54	25-54	

### Greenville-Spartanburg-Asheville (37)

WYFF-TV/N	31	30	28	33	32	31	29
WSPA-TV/C	23	25	22	22	20	24	22
WLOS/A	20	20	22	19	16	20	22
WHNS-TV/I	9	10	11	7	12	6	7
WAXA-TV/I	—	—	—	4	4	2	2

### Raleigh-Durham (38)

WRAL-TV/A	30	27	28	37	40	26	26
WTVD/C	29	27	28	30	28	26	23
WPTF-TV/N	7	9	6	3	4	11	12
WLFL-TV/I	4	5	6	3	4	2	2
WKFT/I	2	—	—	3	4	—	—

### Providence-New Bedford (39)

WJAR-TV/N	26	28	29	22	30	27	28
WPRI-TV/A	21	22	18	26	19	20	20
WLNE/C	16	17	18	15	19	20	15

# WSAZ

## television 3

Charleston - Huntington, West Virginia

## NBC's #1 AFFILIATE

★ PRIME TIME

★ TOTAL DAY

Arbitron, Nov. 1984. ADI Home Shares,  
Top 100 Markets!

Nationally represented by  
Katz American 

Celebrating  
**35**  
Years!

# TOTAL MARKET COVERAGE



	Mon.-Sun.		*Mon.-Fri.		Mon.-Fri.	
	Sign-on/ sign-off		Early Fringe		Primetime	
	HH	Wom. Men	Wom. Men	Wom. Men	Wom. Men	Wom. Men
	25-54	25-54	25-54	24-54	25-54	25-54

### Grand Rapids-Kalamazoo-Battle Creek (40)

WOTV/N	24	26	25	25	21	26	26
WKZO-TV/C	23	21	19	13	16	24	21
WZZM-TV/A	18	21	19	25	26	17	16
*WUHQ-TV/A	7	5	6	4	5	7	7
WXMI/I	6	5	6	8	5	2	2

\* Located in Battle Creek

### Memphis (41)

WREG-TV/C	28	29	32	28	29	29	24
WMC-TV/N	25	25	26	24	24	29	29
WHBQ-TV/A	19	21	21	21	19	20	22
WPTY-TV/I	6	8	5	10	10	4	4
WMKW/I	3	4	5	3	5	2	2

### Salt Lake City (42)

KSL-TV/C	27	28	27	28	31	26	24
KUTV/N	26	28	27	33	31	29	26
KTVX/A	24	28	20	22	15	26	29
KSTU/I	10	6	7	11	8	5	7

### Charleston-Huntington (43)

WSAZ-TV/N	34	35	35	37	39	34	33
WCHS-TV/C	16	17	15	17	14	22	19
WOWK-TV/A	16	17	15	17	11	18	17
WVAH-TV/I	8	4	10	7	11	4	6
WTSF/I	—	—	—	—	—	—	—

### San Antonio (44)

KENS-TV/C	33	32	32	35	37	30	27
KSAT-TV/A	24	23	21	17	16	23	22
KMOL-TV/N	18	18	21	17	16	21	22
KWEX-TV/I	4	5	5	9	5	4	4

### Louisville (45)

WAVE-TV/N	30	29	33	26	33	32	33
WHAS-TV/C	29	29	28	33	33	30	26
WLKY-TV/A	18	19	17	19	13	17	19
WDRB-TV/I	8	5	6	7	8	4	5

### Norfolk-Portsmouth-Newport News-Hampton (46)

WTKR-TV/C	28	26	25	27	23	28	22
WVEC-TV/A	23	22	20	23	19	24	24
WAVY-TV/N	22	26	25	23	27	28	24
WYAH/I	7	4	5	7	8	4	4
WTVZ/I	5	4	5	7	4	2	2

### Birmingham (47)

WBRC-TV/A	34	33	25	34	26	27	27
WVTM/N	28	29	30	34	39	33	31
WTTO/I	12	13	10	14	9	8	8
WBMG/C	11	8	10	7	4	13	12

### Harrisburg-York-Lancaster-Lebanon (48)

WGAL-TV/N	31	30	29	29	32	31	31
WHTM/A	16	15	18	17	23	16	18
WHP-TV/C	15	15	12	13	9	16	13
WPMT/I	7	5	6	4	9	4	7
WLYH-TV/C	5	5	6	4	5	6	7

	Mon.-Sun.		*Mon.-Fri.		Mon.-Fri.	
	Sign-on/ sign-off		Early Fringe		Primetime	
	HH	Wom. Men	Wom. Men	Wom. Men	Wom. Men	Wom. Men
	25-54	25-54	25-54	24-54	25-54	25-54

### Dayton (49)

WHIO-TV/C	33	33	29	40	36	30	27
WDTN/A	18	14	18	12	14	19	20
WKEF/N	17	19	18	12	14	23	23
WRGT-TV/I	4	5	6	8	5	2	2

### Wilkes Barre-Scranton (50)

WNEP-TV/A	28	32	32	41	43	27	29
WBRE/N	22	23	26	16	21	31	29
WDAU-TV/C	17	18	16	13	7	18	15

### Greensboro-Winston Salem-High Point (51)

WFMY-TV/C	32	30	32	32	30	29	26
WXII/N	23	25	21	28	22	29	26
WGHP-TV/A	20	20	21	20	19	22	24
WNRW/I	4	5	5	8	7	2	2
WGGT/I	4	5	5	4	7	2	2

### Albany-Schenectady-Troy (52)

WRGB/C	25	25	24	26	24	29	23
WNYT/N	23	25	24	22	20	27	25
WTEN/A	22	25	24	22	24	22	23
WXXA-TV/I	7	5	6	7	12	4	7

### Shreveport-Texarkana (53)

KSLA-TV/C	30	29	26	20	20	29	24
KTBS-TV/A	25	29	26	24	25	25	26
KTAL-TV/N	19	21	21	24	30	23	22

### Tulsa (54)

KOTV/C	28	27	21	26	24	29	22
KTUL-TV/A	26	32	26	30	29	25	24
KJRH/N	20	18	21	13	18	21	20
KOKI-TV/I	7	9	5	13	12	4	4

### Richmond (55)

WTVR-TV/C	31	28	28	25	24	30	26
WWBT/N	22	22	22	21	28	23	21
WXEX-TV/A	21	22	22	21	20	23	23
WRLH-TV/I	7	6	6	8	8	2	5
*WVIR-TV/N	2	6	6	4	4	2	2

\* Located in Charlottesville

### Little Rock (56)

KTHV/C	27	23	26	17	24	28	23
KARK-TV/N	26	27	26	29	24	26	26
KATV/A	24	27	26	29	29	24	26
KLRT/I	8	9	11	8	10	6	9

### Wichita-Hutchinson (57)

KWCH-TV/C	26	25	25	15	14	28	26
KSNW/N	25	25	25	25	21	26	23
KAKE-TV/A	23	20	19	30	29	21	21

# ARBITRON WAS GOOD TO US.

- ⑦ Newscenter 7 at Noon beats all other stations combined with 15 rating, 56 share!
- ⑦ From Noon to 4 PM, Television 7 beats all other stations combined with 13 rating, 48 share!
- ⑦ At 6 PM, Newscenter 7 reaches 68% more TV Homes than all other stations combined with 28 rating, 51 share!
- ⑦ Newscenter 7 at 7 PM beats Wheel of Fortune, Love Connection and Charlie's Angels.
- ⑦ At 11 PM, Newscenter 7 reaches 35% more TV Homes than all other stations combined with 19 rating, 45 share!
- ⑦ Compared to the closest competitor, from sign-on to sign-off, Television 7 reaches 87% more TV Homes, 90% more Total Persons, 83% more Total Men and 109% more Total Women.

# NIELSEN WAS EVEN BETTER.



REPRESENTED BY **TELEREP**

Source: ARBITRON, Nov. 1984.

Mon.-Sun. Sign-on/ sign-off		*Mon.-Fri. Early Fringe		Mon.-Fri. Primetime		
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	24-54	24-54	25-54	25-54

### Flint-Saginaw-Bay City (58)

WNEM-TV/N	33	32	28	35	35	33	30
WJRT-TV/A	23	23	22	27	22	22	23
WEYI-TV/C	11	9	11	8	9	14	12

### Knoxville (59)

WBIR-TV/C	33	30	33	36	36	32	29
WATE-TV/A	22	20	22	21	20	23	24
WTVK/N	16	15	17	14	12	19	18
WKCH/I	4	5	6	4	8	2	2

### Toledo (60)

WTOL-TV/C	29	27	28	31	32	25	23
WTVG/N	27	27	28	31	36	29	30
WDHO-TV/A	16	18	17	12	9	18	17

### Mobile-Pensacola (61)

WKRG-TV/C	30	29	26	26	30	28	23
WEAR-TV/A	21	21	21	22	15	19	19
WALA-TV/N	20	21	21	22	20	25	23
WPMI/I	8	8	5	7	5	6	4
WPAN/I	1	—	—	—	5	—	2

### West Palm Beach (62)

WPTV/N	25	24	22	28	24	22	18
WPEC/A	16	19	17	14	12	16	18
* WTVX/C	9	10	11	10	12	12	9
WFLX/I	6	5	6	7	8	6	7

\* Located in Ft. Pierce

### Jacksonville (63)

WJXT/C	36	35	26	39	35	32	25
WTLV/A	17	17	16	15	15	18	18
WJKS-TV/N	14	13	16	12	12	18	18
WAWS-TV/I	9	9	11	9	12	6	9
WNFT/I	4	4	5	3	4	2	2

### Albuquerque (64)

KOAT-TV/A	28	32	28	29	28	27	28
KOB-TV/N	23	26	22	24	22	27	23
KGGM-TV/C	19	16	17	14	11	20	16
KGSW-TV/I	5	5	6	10	6	4	5
KNAT/I	4	5	6	5	6	2	2
KSAF-TV/I	2	—	6	5	6	2	2

### Fresno-Visalia (65)

KFSN-TV/C	25	23	21	22	19	22	20
KSEE/N	19	18	21	13	15	26	25
KMPH-TV/I	19	23	16	28	19	13	14
KJEO/A	15	18	16	9	15	20	20
KFTV/I	5	5	5	6	11	2	2
KAIL/I	3	5	5	3	4	2	2

Mon.-Sun. Sign-on/ sign-off		*Mon.-Fri. Early Fringe		Mon.-Fri. Primetime		
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	24-54	24-54	25-54	25-54

### Des Moines (66)

KCCI-TV/C	32	33	29	32	25	30	26
WHO-TV/N	25	28	29	26	31	28	28
WOI-TV/A	18	22	18	16	13	22	22
KCBR/I	7	6	6	11	13	4	4

### Syracuse (67)

WSTM/N	26	30	25	26	30	29	28
WTVH/C	26	25	25	22	26	27	21
WIXT/A	21	20	19	26	17	18	21

### Green Bay (68)

WBAY-TV/C	29	27	29	23	24	25	21
WLUK-TV/N	21	23	24	18	18	27	26
WFRV-TV/A	21	23	18	27	24	23	24
WLRE-TV/I	6	5	6	5	6	4	5
WXGZ-TV/I	3	5	6	5	6	2	2

### Roanoke-Lynchburg (69)

WDBJ/C	32	30	29	30	33	30	26
WSLS-TV/N	23	20	24	15	17	24	26
WSET-TV/A	21	20	18	22	21	20	21

### Springfield-Decatur-Champaign (70)

WCIA/C	29	30	29	30	29	24	20
WICS/N	22	25	24	15	18	27	27
WAND/A	19	20	18	20	18	22	22
WRSP-TV/I	4	5	6	5	6	2	2

### Rochester, NY (71)

WHEC-TV/C	25	26	24	32	26	25	20
WOKR/A	23	26	24	24	22	21	22
WROC-TV/N	19	21	24	16	17	25	24
WUHF/I	10	11	12	8	13	6	9

### Omaha (72)

WOWT/C	30	26	25	32	29	28	23
KETV/A	27	26	25	26	21	26	26
KMTV/N	23	21	25	21	29	28	26

### Paducah-Cape Girardeau-Harrisburg-Marion (73)

KFVS-TV/C	36	36	28	35	37	31	23
WPSD-TV/N	27	27	28	35	32	29	30
WSIL-TV/A	10	9	11	4	5	13	14
KBSI/I	4	5	6	4	5	2	5
WCEE/I	—	—	—	4	5	—	—

### Davenport-Rock Island-Moline (74)

WOC-TV/N	32	35	29	32	25	33	30
WHBF-TV/C	23	25	24	21	19	22	22
WQAD-TV/A	21	20	24	16	25	24	24



**In 1984**  
**MORE Television Stations**  
**Ran MORE Ads In**  
***Television/Radio Age***  
**Than In**  
**Any Other Publication\***

\* 1/6th page or better

	Mon.-Sun.		*Mon.-Fri.		Mon.-Fri.	
	Sign-on/ sign-off		Early Fringe		Primetime	
	HH	Wom. Men	Wom. Men	Wom. Men	Wom. Men	
	25-54	25-54	25-54	24-54	25-54	25-54

### Spokane (75)

KHQ-TV/N	26	24	28	24	23	28	28
KREM-TV/C	22	24	22	28	27	26	23
KXLY-TV/A	22	24	22	21	23	23	26
KAYU-TV/I	5	5	6	7	4	2	3
KSKN/I	2	—	—	3	4	—	—

### Lexington (76)

WKYT-TV/C	27	32	24	28	30	30	26
WLEX-TV/N	24	26	18	24	22	26	21
WTVQ-TV/A	17	21	18	16	17	19	19

### Cedar Rapids-Waterloo-Dubuque (77)

KGAN/C	26	26	29	28	27	22	22
KWWL/N	25	26	24	28	27	29	27
KCRG-TV/A	20	21	18	17	13	22	22
* KDUB-TV/A	3	5	—	6	7	2	2

\* Located in Dubuque

### Portland-Poland Spring (78)

WCSS-TV/N	29	30	31	30	32	28	24
WGME-TV/C	21	20	19	27	24	21	17
WMTW-TV/A	17	20	19	13	12	21	22

### Johnstown-Altoona (79)

WJAC-TV/N	31	35	33	28	36	33	32
WTAJ-TV/C	26	26	22	28	24	27	24
WFAT-TV/I	—	—	—	3	—	—	—

### Chattanooga (80)

WTVC/A	27	32	26	32	32	24	24
WRCB-TV/N	26	23	26	25	24	27	26
WDEF-TV/C	24	23	21	18	20	27	22
WDSI-TV/I	4	5	5	4	4	2	2

### Austin, TX (81)

KTBC-TV/C	26	26	20	21	29	26	21
KVUE-TV/A	23	26	27	32	29	19	21
KTVV/N	17	21	20	16	14	26	21
KBVO/I	12	11	20	21	14	9	12

### Springfield, MO (82)

KYTV/N	36	36	33	39	45	33	33
KOLR-TV/C	28	32	28	29	20	31	27
KMTC/A	8	9	11	7	5	14	13
KSPR/I	6	9	6	7	5	4	6

### Tucson (83)

KOLD-TV/C	27	24	28	29	25	23	20
KVOA-TV/N	26	24	22	21	25	26	27
KGUN-TV/A	23	24	22	21	20	23	25
KZAZ/I	7	5	6	8	5	4	5

	Mon.-Sun.		*Mon.-Fri.		Mon.-Fri.	
	Sign-on/ sign-off		Early Fringe		Primetime	
	HH	Wom. Men	Wom. Men	Wom. Men	Wom. Men	
	25-54	25-54	25-54	24-54	25-54	25-54

### Jackson, MS (84)

WLBT/N	34	35	39	38	42	32	35
WJTV/C	28	30	28	19	21	28	24
WAPT/A	13	13	17	12	11	17	17

### South Bend-Elkhart (85)

WSBT-TV/C	28	29	24	20	23	30	23
WNDU-TV/N	26	24	29	28	32	32	30
WSJV/A	19	19	18	20	14	17	18
WHME-TV/I	2	—	—	4	5	—	—

### Bristol-Kingsport-Johnson City (86)

WCYB-TV/N	39	41	39	46	44	38	36
WJHL-TV/C	27	27	22	21	19	27	27
WKPT-TV/A	9	9	11	7	7	13	13

### Evansville (87)

WTVW/A	27	27	22	26	26	25	26
WFIE-TV/N	23	23	22	17	21	23	24
WEHT/C	22	23	22	26	21	25	20
WEVV/I	6	5	6	9	16	4	4

### Columbia, S.C. (88)

WIS-TV/N	39	41	35	43	44	37	38
WLTX/C	21	18	20	18	20	22	21
WOLO-TV/A	15	14	15	11	8	16	17

### Baton Rouge (89)

WAFB-TV/C	31	32	26	30	26	30	26
WBRZ/A	30	28	32	37	37	28	32
WRBT/N	17	20	16	11	11	23	23

### Lincoln-Hastings-Kearney (90)

KOLN-TV/C	33	33	31	29	29	33	28
KHGI-TV/A	15	17	13	18	14	16	15
KHAS-TV/N	9	11	6	6	7	12	13
KBGT-TV/I	3	6	6	6	—	2	3

### Huntsville-Decatur-Florence (91)

WHNT-TV/C	29	27	25	25	26	27	25
WAAY-TV/A	22	23	25	25	22	24	24
WAFF/N	21	23	25	25	26	22	22
WOWL-TV/N	3	5	5	4	4	2	2

### Youngstown (92)

WKBN-TV/C	31	30	32	38	40	27	24
WFMJ-TV/N	23	26	26	17	16	29	28
WYTV/A	18	17	16	14	12	19	20

**No doubt about it!  
KOLN-TV/KGIN-TV  
is one of the  
best TV buys  
in the top 100 markets.**

**ADI Household Share**

Arbitron figures of November, 1984, and Television/Radio Age

**SECOND IN THE NATION**

Prime Time ..... 34%

**FOURTH IN THE NATION**

Total Day ..... 33%

**KOLN-TV/KGIN-TV also dominates early and late news:**

6 p.m., Monday-Friday ... 46 share and a 26 rating

10 p.m., Monday-Friday ... 45 share and a 26 rating

Get all the facts and figures about KOLN-TV/KGIN-TV and the Lincoln-Hastings-Kearney market from your Avery-Knodel representative.



*A Fetzner  
Station*

**KOLN-TV/KGIN-TV**

Channel 10 A CBS Affiliate Channel 11  
LINCOLN, NEBRASKA / GRAND ISLAND, NEBRASKA  
1500 FT. TOWER / 1069 FT. TOWER

*Avery-Knodel Television National Representatives*



Mon.-Sun.		*Mon.-Fri.		Mon.-Fri.		
Sign-on/sign-off		Early Fringe		Primetime		
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	24-54	25-54	25-54	

### Sioux Falls-Mitchell (93)

KELO-TV/C	40	37	40	39	42	35	30
KSFY-TV/A	20	21	27	17	25	22	26
KDLT/N	14	16	13	11	17	17	19

### Springfield, MA (94)

WWLP/N	24	22	24	22	26	27	23
WGGB/A	21	22	18	17	13	22	20

### Waco-Temple (95)

KWTX-TV/C	29	25	25	27	26	25	22
KCEN-TV/A/N	22	21	25	27	32	25	24

### Ft. Wayne (96)

WPTA/A	25	30	29	35	41	23	26
WANE-TV/C	23	20	18	19	18	26	21
WKJG-TV/N	18	20	18	12	9	28	28
WFFT-TV/I	11	10	12	15	14	4	5

### El Paso (97)

KTSM-TV/N	25	26	24	19	21	31	31
KDBC-TV/C	23	21	24	24	26	20	17
KVIA-TV/A	20	21	18	19	16	20	24
KCIK/I	5	5	6	5	5	2	2
KINT-TV/I	2	5	6	5	5	2	2

### Peoria (98)

WEEK-TV/N	26	25	31	25	31	29	30
WRAU-TV/A	23	30	19	30	19	23	20
WMBD-TV/C	22	25	25	20	13	27	23
WBLN/I	3	5	—	5	6	2	2

### Greenville-New Bern-Washington (99)

WNCT-TV/C	29	30	25	22	19	29	27
WITN-TV/N	26	26	25	25	26	31	29
WCTI/A	23	22	25	31	33	19	22

### Las Vegas (99)

KLAS-TV/C	25	26	24	26	27	30	24
KVBC/N	25	26	24	23	17	28	26
KTNV/A	20	22	19	23	27	21	21
KVVU-TV/I	19	17	14	19	17	11	12
KRLR/I	2	—	—	—	—	—	—

### Burlington-Plattsburgh (101)

WCAX-TV/C	38	42	35	41	38	39	32
WPTZ/N	23	26	29	24	28	25	27
WVNY/A	8	11	6	7	3	9	9
* WNNE-TV/N	3	5	6	3	3	2	5

\* Located in Hartford, VT-Hanover, NH

Mon.-Sun.		*Mon.-Fri.		Mon.-Fri.		
Sign-on/sign-off		Early Fringe		Primetime		
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	24-54	25-54	25-54	

### Fargo (102)

WDAY-TV/A	26	25	27	30	31	24	24
KTHI-TV/N	25	30	27	25	31	29	29
KXJB-TV/C	25	25	27	20	23	29	24

### Lansing (103)

WLNS-TV/C	30	32	29	30	32	29	26
WILX-TV/N	21	21	24	17	18	25	24
WFLS-TV/I	10	11	6	13	9	4	7

### Augusta (104)

WRDW-TV/C	31	29	28	33	39	30	25
WJBF/A	30	33	28	33	30	28	27
WAGT/N	18	17	17	15	13	24	25

### Colorado Springs-Pueblo (105)

KRDO-TV/A	29	32	33	27	35	33	36
KOAA-TV/N	26	27	28	27	25	27	23
KKTV/C	26	23	22	19	20	27	26

### Charleston, SC (106)

WCSC-TV/C	36	40	39	43	46	34	31
WCIV/N	25	24	28	23	21	32	29
WCBD-TV/A	22	24	22	20	21	22	24

### Madison (107)

WISC-TV/C	34	29	38	22	29	30	28
WMTV/N	24	24	25	28	35	28	26
WKOW-TV/A	21	24	19	22	18	21	23

### Savannah (108)

WTOG-TV/C	40	38	33	48	46	33	28
WSAV-TV/A	18	19	17	19	13	19	21
WJCL/N	15	14	17	7	13	21	19

### Lafayette, LA (109)

KLFY-TV/C	39	39	33	41	37	36	29
KATC/A	23	22	22	23	26	24	24
KADN/I	4	4	6	5	5	2	2

### Salinas-Monterey (110)

KNTV/A	19	21	18	15	19	18	21
KSBW-TV/N	18	16	18	11	12	20	21
KMST/C	15	16	18	7	8	20	18
KCBA/I	5	11	12	15	19	5	5

### Rockford (111)

WIFR-TV/C	23	28	27	32	27	26	23
WREX-TV/A	20	22	20	16	13	22	20
WTVO/N	19	22	20	16	20	22	23
WQRF-TV/I	6	6	7	11	7	4	3

# Kelo-Land TV Puts Midwestern Muscle Behind Your Message!



We're more than a group of TV stations. We're a tradition in a busy, prosperous midwest market 100 counties strong. People not only look at us — they look up to us. Because of superior programming and community service.

Result: Greater advertising impact and selling power. No wonder so many national advertisers add midwestern muscle with Kelo-Land TV. Consistently.



## kelo·land tv

Kelo-TV Sioux Falls, S.D. and satellites KDLO TV, KPLO TV  
plus Channel 15, Rapid City

Represented nationally by **SATTEL** In Minneapolis by WAYNE EVANS

Mon.-Sun.		*Mon.-Fri.		Mon.-Fri.		
Sign-on/ sign-off		Early Fringe		Primetime		
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	24-54	25-54	25-54	25-54

### Ft. Myers-Naples (112)

WINK-TV/C	35	35	32	33	36	31	26
WBBH-TV/N	26	30	26	30	29	29	26
WEVU/A	12	17	11	15	14	13	13

### Monroe-El Dorado (113)

KNOE-TV/C	50	52	44	50	50	40	34
KTVE/N	13	13	17	12	17	18	20
KARD/A	7	9	11	12	11	12	14

### Santa Barbara-Santa Maria-San Luis Obispo (114)

KCOY-TV/C	17	18	19	8	8	20	18
KEYT/A	15	18	19	13	21	17	18
KSBY-TV/N	15	18	13	17	13	15	15

**In November, '84, CBS-TV led the other two webs with first-place rankings in more than half of the markets with three primary affiliates. This is the second November in a row that this has been true. The analysis revealed that 58.1 per cent of all CBS affiliates ranked first in their markets, another 27.7 per cent were second and 14.2 per cent were third. These figures were close to the ratios of November, '83.**

### Columbus, GA (115)

WTVM/A	31	33	30	34	31	31	30
WRBL-TV/C	29	25	25	24	23	27	24
WLTV/N	11	13	15	7	8	16	15
WXTX/I	4	4	5	7	4	2	2

### Amarillo (116)

KVII-TV/A	29	30	26	24	25	30	31
KAMR-TV/N	25	30	32	33	38	28	29
KFDA-TV/C	21	22	21	14	13	24	20
KJTV/I	2	4	—	5	—	2	2

Mon.-Sun.		*Mon.-Fri.		Mon.-Fri.		
Sign-on/ sign-off		Early Fringe		Primetime		
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	24-54	25-54	25-54	25-54

### McAllen-Brownsville (117)

KGBT-TV/C	33	29	30	29	27	24	23
KRGV-TV/A	29	29	30	25	27	27	27
KVEO/N	15	14	15	17	23	22	23

### Joplin-Pittsburg (118)

KOAM-TV/C	28	27	25	35	27	25	23
KSNF/N	21	23	25	22	23	25	23
KODE-TV/A	19	23	20	13	18	25	21

### Duluth-Superior (119)

KDLH-TV/C	33	33	35	28	32	30	26
KBJR-TV/N	24	24	29	20	21	28	31
KDIO-TV/A	23	29	24	32	26	26	26

### Montgomery (120)

WSFA-TV/N	45	50	45	52	52	41	38
WCOV-TV/C	15	15	15	13	13	19	19
WKAB-TV/A	14	15	15	13	9	17	19

### Beaumont-Port Arthur (121)

KFDM-TV/C	42	43	37	56	45	33	29
KJAC-TV/N	24	26	26	16	20	29	29
KBMT/A	17	17	21	8	10	24	22

### Yakima (122)

KIMA-TV/C	31	30	28	36	26	29	23
KNDO/N	24	25	28	18	19	29	28
KAPP/A	18	20	17	14	22	18	23

### Reno (123)

KOLO-TV/A	28	29	33	37	43	28	31
KTVN/C	21	19	22	20	17	23	19
KCRL/N	19	19	22	10	7	23	21
KAME-TV/I	7	10	6	10	7	5	5

### Wheeling-Steubenville (124)

WTRF-TV/C/A	29	30	24	30	31	24	23
WTOV-TV/N/A	24	26	19	11	12	31	25

### Corpus Christi (125)

KIII/A	31	33	29	37	35	29	30
KZTV/C	26	25	24	11	10	25	22
KRIS-TV/N	23	25	24	26	35	27	28
KORO/I	4	4	5	7	5	2	2



Mon.-Sun.		*Mon.-Fri.		Mon.-Fri.		
Sign-on/ sign-off		Early Fringe		Primetime		
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	24-54	25-54	25-54	

### Wichita Falls-Lawton (126)

KAUZ-TV/C	27	26	25	27	24	24	22
KFDX-TV/N	24	22	20	23	24	24	24
KSWO-TV/A	17	22	20	14	12	22	20

### Terre Haute (127)

WTWO/N	30	32	32	35	32	30	29
WTHI-TV/C	30	32	26	26	27	30	29
WBAK-TV/A	8	9	11	9	14	10	13

### Eugene (128)

KVAL-TV/C	29	33	31	38	32	32	29
KEZI-TV/A/C	22	22	25	21	28	22	26
KMTR/N	12	11	13	13	8	17	13

Replacing ABC as the second-ranking network, NBC had leaders among 23.6 per cent of its affiliates, with 42.6 per cent second and 33.8 per cent third. The network's ratio of Number 1 outlets was not much greater than during the previous November (when it was 17.1 per cent), but the ratio of those ranking third declined from 52.7 to 33.8 per cent. As for ABC, it had leaders among 19.6 per cent of its outlets (the figure was 30.1 in November, '83), with 34.5 per cent coming in second and 45.9 per cent coming in third.

### Lubbock (129)

KLBK-TV/C	30	30	26	26	25	30	25
KCBD-TV/N	24	22	21	22	19	26	25
KAMC/A	17	17	16	13	19	17	20
KJAA/I	7	4	5	4	6	4	2

### Lacrosse-Eau Claire (130)

WKBT/C	28	30	29	25	31	29	30
WEAU-TV/N	26	30	24	40	31	29	23
WXOW-TV/A	14	15	12	15	19	16	16

Mon.-Sun.		*Mon.-Fri.		Mon.-Fri.		
Sign-on/ sign-off		Early Fringe		Primetime		
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	24-54	25-54	25-54	

### Wausau-Rhineland (131)

WSAW-TV/C	40	41	39	38	42	35	32
WAOW-TV/A	22	27	22	25	21	22	23
WAEO-TV/N	8	9	11	8	16	10	11

### Tallahassee-Thomasville (132)

WCTV/C	49	50	41	57	52	41	33
WTXL-TV/A	9	9	12	11	4	11	13
WTWC/N	6	9	6	4	4	11	10

### Binghamton (133)

WBNG-TV/C	36	39	31	38	38	32	25
WICZ-TV/N	14	17	19	12	13	18	20
WMGC-TV/A	7	6	6	4	4	11	13

### Boise (134)

KTVB/N	30	32	28	39	36	29	27
KBCI-TV/C	21	21	17	11	14	22	18
KIVI/A	20	21	22	17	21	22	24
KTRV/I	13	16	17	22	14	12	13

### Erie (135)

WICU-TV/N	35	33	35	31	33	31	32
WJET-TV/A	20	19	24	23	29	20	23
WSEE/C	18	19	18	15	14	22	18

### Topeka (136)

WIBW-TV/C/A	34	37	29	43	31	30	25
KSNT/N	20	21	24	19	19	26	20
KLDH/A	5	5	6	5	6	6	9

### Columbus-Tupelo (137)

WTVA/N	39	46	40	45	48	38	37
WCBI-TV/C	26	25	25	24	19	25	22
WVSB-TV/A	9	8	10	7	10	11	14

### Traverse City-Cadillac (138)

WWTW/C	34	33	31	36	38	34	29
WPBN-TV/N	29	33	31	20	29	34	33
WGTV/A	13	14	13	16	10	15	12

### Sioux City (139)

KTIV/N	30	35	29	40	33	31	27
KCAU-TV/A	26	30	29	25	27	24	30
KMEG/C	13	15	12	10	7	18	9

Mon.-Sun. Sign-on/ sign-off		*Mon.-Fri. Early Fringe		Mon.-Fri. Primetime	
HH	Wom. Men	Wom. Men	Wom. Men	Wom. Men	Wom. Men
	25-54 25-54	25-54 24-54	25-54 25-54	25-54 25-54	25-54 25-54

### Chico-Redding (140)

KRCR-TV/A/N	29	35	31	39	40	32	31
KHSL-TV/C/N	22	25	25	21	24	27	23

### Rochester-Mason City-Austin (141)

KAAL/A	23	26	20	22	17	23	24
KIMT/C	23	26	20	17	17	20	19
KTTC/N	19	21	20	17	25	25	24

### Macon (142)

WMAZ-TV/C	48	50	44	52	50	39	35
WGXA/A	14	18	17	16	13	22	22
WMTG/N	12	14	17	6	8	20	17

**The improvement in NBC's fortunes comes from its stronger primetime showing this past fall, of course. An NBC tally of first, second and third place rankings for all three networks in primetime households—but covering all 222 November, '84, Arbitron market reports—comes up with these figures: CBS first in 104 reports, NBC first in 68 reports and ABC first in 43 reports. In November, '83, the comparable figures were: CBS first in 99 reports, ABC first in 82 reports and NBC first in 32 reports.**

### Bluefield-Beckley-Oak Hill (143)

WVVA/N	26	26	26	29	30	25	24
WOAY-TV/A	19	22	21	16	19	19	20

### Minot-Bismarck-Dickinson (144)

KFYR-TV/N/A	45	47	41	50	43	46	45
KXMC-TV/C/A	31	32	35	33	36	33	33

### Columbia-Jefferson City (145)

KRCG/C	31	32	35	40	46	29	28
KOMU-TV/A	23	26	24	33	23	24	26
KCBJ-TV/N	17	21	18	7	8	24	21

Mon.-Sun. Sign-on/ sign-off		*Mon.-Fri. Early Fringe		Mon.-Fri. Primetime	
HH	Wom. Men	Wom. Men	Wom. Men	Wom. Men	Wom. Men
	25-54 25-54	25-54 24-54	25-54 25-54	25-54 25-54	25-54 25-54

### Odessa-Midland (146)

KOSA-TV/C	32	35	33	30	31	31	29
KMID-TV/A	23	22	22	17	19	22	24
KTPX-TV/N	20	22	22	17	25	24	24

### Ft. Smith (147)

KFSM-TV/C	30	30	30	41	36	30	25
KHBS/A	16	17	20	18	23	18	22
KPOM-TV/N	14	17	15	9	9	20	18

### Florence, SC (148)

WBTW/C	40	42	37	41	42	39	32
WPDE-TV/A	19	25	21	31	25	24	21

### Missoula-Butte (149)

KECI-TV/N/A	28	30	28	23	24	30	32
KPAX-TV/C	15	15	11	14	12	13	14
KXLF-TV/C	14	15	17	18	18	15	16
* KTVG/N/A	3	5	6	5	—	4	5

\* Located in Helena

### Bakersfield (150)

KGET/N	22	24	24	17	19	28	26
KERO-TV/C	21	19	24	21	22	26	24
KBAK-TV/A	18	19	18	10	19	24	21

### Wilmington (151)

WECT/N/C	34	33	33	31	36	31	33
WWAY/A	24	25	28	31	29	23	26
WJKA/C	2	4	6	3	—	4	2

### Albany, GA (152)

WALB-TV/N	55	57	53	59	56	51	47
WTSG/I	6	9	5	10	12	4	4
* WVGA/A	2	4	5	3	—	4	4

\* Located in Valdosta

### Quincy-Hannibal (153)

WGEM-TV/N	33	35	33	39	22	34	33
WHQA-TV/C	31	30	22	22	17	30	24

### Bangor (154)

WABI-TV/C	33	30	27	32	30	30	28
WLBZ-TV/N	30	30	33	35	33	30	28
WVIL-TV/A	16	20	20	16	17	21	19

Mon.-Sun. Sign-on/ sign-off		*Mon.-Fri. Early Fringe		Mon.-Fri. Primetime		
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	24-54	25-54	25-54	25-54

### Medford (155)

KTVL/C	29	26	28	28	25	28	24
KOBI/N	26	32	28	28	25	30	31
KDRY-TV/A	13	16	11	12	14	15	17

### Abilene-Sweetwater (156)

KRBC-TV/N	32	33	25	38	28	29	27
KTAB-TV/C	25	29	30	23	28	27	23
KTXS-TV/A	14	13	15	8	11	17	17

### Idaho Falls-Pocatello (157)

KID-TV/C	25	21	24	14	13	26	25
KIFI-TV/N	23	26	29	27	19	28	30
KPVI/A	15	16	18	14	19	17	18

### Sarasota (158)

WXLT-TV/A	15	18	14	14	13	18	18
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### Utica (159)

WKTV/N	32	37	38	33	32	31	33
WUTR/A	13	16	13	13	18	17	16

### Tyler (160)

KLTV/A/N/C	43	45	39	46	42	40	39
* KLMG-TV/C	4	5	6	—	—	4	4

\* Located in Longview

### Dothan (161)

WTVY/C	42	43	37	46	43	35	34
WDHN/A	11	13	11	8	10	11	12

### Rapid City (162)

KOTA-TV/A	30	28	31	33	32	26	26
KEVN-TV/N	25	28	25	24	26	33	29

### Alexandria, LA (163)

KALB-TV/N/A	45	42	45	48	55	39	39
KLAX-TV/I	4	4	5	6	9	4	4

### Billings-Hardin (164)

KULR-TV/A	29	32	31	33	28	30	29
KTVQ/C	26	26	31	21	28	30	27
KOUS-TV/N	11	16	13	13	11	17	16

Mon.-Sun. Sign-on/ sign-off		*Mon.-Fri. Early Fringe		Mon.-Fri. Primetime		
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	24-54	25-54	25-54	25-54

### Clarksburg-Weston (165)

WDTV/C/A	26	27	26	23	24	32	29
WBOY-TV/N/A	26	27	26	23	24	23	22

### Elmira (166)

WETM/N	21	21	24	20	20	22	24
WENY-TV/A	13	16	12	12	8	16	17

### Salisbury (167)

WBOC-TV/C/N	43	45	39	46	38	39	31
WMDT/A/N	14	15	17	15	15	18	21

Looking at the primetime figures a la the method used by TV/RADIO AGE—i.e., how each network's affiliates showed up in the ratio of first, second and third place standings—the data look like this: In November, '84, 38.6 per cent of NBC affiliates were in first place in their markets, 35.2 per cent were in second and 26.1 per cent were in third. The year before, the comparable ratios were 18.1, 26.6 and 55.4 per cent.

### Laurel-Hattiesburg (168)

WDAM-TV/N	56	56	62	65	76	44	49
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### Meridian (169)

WTOK-TV/A	36	42	35	47	48	38	36
WHTV/C	18	21	18	13	10	16	16
WLBM-TV/N	9	8	6	7	5	11	9

### Greenwood-Greenville (170)

WABG-TV/A	37	42	33	41	33	36	31
WXVT-TV/C	18	19	14	17	14	22	18

### Lake Charles (171)

KPLC-TV/N	46	48	44	62	60	37	33
KVHP/I	5	4	6	8	5	4	2



Mon.-Sun.		*Mon.-Fri.		Mon.-Fri.		
Sign-on/ sign-off		Early Fringe		Primetime		
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	24-54	25-54	25-54	25-54

### Watertown-Carthage (172)

WWNY-TV/C/A/N	45	48	41	59	52	41	36
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### Ardmore-Ada (173)

KXII/C/N	36	35	33	40	39	35	32
KTEN/A/N/C	17	22	17	24	17	20	19

### Gainesville (174)

WCJB/A	36	40	37	41	41	30	28
WBSP/I	7	5	11	10	10	5	5

If the NBC primetime tally is confined to competitive network markets only—where each web has an affiliate—the data for November, '84, show NBC with 32.0 per cent of its affiliates in first place, 36.7 per cent in second and 31.3 per cent in third. This compares with 8.2 per cent in first place the previous November, 24.7 per cent in second and 67.1 per cent in third.

### Jonesboro (175)

KAIT-TV/A	45	45	44	48	43	39	40
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### Panama City (176)

WJHG-TV/N	35	35	32	32	33	37	38
WMBB/A	20	19	21	18	21	24	23

### Great Falls (177)

KRTV/C/N	33	32	26	33	24	36	28
KFBB-TV/A/C/N	29	32	32	33	33	32	34

### Biloxi-Gulfport-Pascagoula (178)

WLOX-TV/A	37	38	39	50	52	31	31
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Mon.-Sun.		*Mon.-Fri.		Mon.-Fri.		
Sign-on/ sign-off		Early Fringe		Primetime		
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	24-54	25-54	25-54	25-54

### El Centro-Yuma (179)

Mtn time:

KYEL-TV/N/C	18	17	21	13	19	20	24
KECY-TV/A/C	14	17	11	13	6	11	11

Pacific time:

KYEL-TV/N/C	18	17	21	20	24	14	17
KECY-TV/A/C	14	17	11	9	9	19	17

### Alexandria, MN (180)

KCMT/C	53	57	59	58	65	54	49
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### Casper-Riverton (180)

KTWO-TV/A/N/C	32	40	38	39	35	31	33
KCWY-TV/C	17	20	19	13	12	23	18
KXWY-TV/N	2	5	—	—	—	6	4
KFWY-TV/N	2	5	—	4	6	4	2

### Eureka (182)

KIEM-TV/C/N	30	33	29	32	26	36	29
KVIQ/A/N	27	29	29	25	30	25	29

### Roswell (183)

KBIM-TV/C	34	35	32	36	35	36	31
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### Grand Junction (184)

KREX-TV/C/N	37	35	35	40	41	31	27
KJCT/A	20	20	24	20	24	27	27

### Jackson, TN (185)

WBBJ-TV/A	32	35	24	27	28	33	28
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### Marquette (186)

WLUC-TV/C/A/N	47	48	45	52	54	45	41
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### Palm Springs (187)

KESQ-TV/A	20	23	18	16	19	23	23
KMIR-TV/N	14	14	18	3	4	23	21

### Tuscaloosa (188)

WCFT-TV/C	24	23	21	17	19	28	22
WDBB/I	10	9	11	13	10	6	11

### St. Joseph (189)

KQTV/A	32	36	26	42	30	34	30
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	Mon.-Sun. Sign-on/ sign-off		*Mon.-Fri. Early Fringe		Mon.-Fri. Primetime	
	HH	Wom. Men	Wom. Men	Wom. Men	Wom. Men	Wom. Men
	25-54	25-54	25-54	24-54	25-54	25-54

### Cheyenne (190)

KYCU-TV/C/A/N	33	35	33	33	33	38	31
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### Lafayette, IN (191)

WLFI-TV/C	24	28	24	23	23	26	21
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### Bowling Green (192)

WBKO/A	36	43	37	48	42	33	35
WGRB/I	—	—	—	—	—	2	2

### San Angelo (193)

KLST/C	40	41	35	35	33	35	31
KIDY-TV/I	6	5	5	13	6	6	6

### Anniston (194)

WJSU-TV/C	22	23	20	16	13	25	23
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### Hagerstown (195)

WHAG-TV/N	14	19	18	19	22	15	16
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### Lima (196)

WLIO/N/A	39	41	38	44	45	35	33
WTLW/I	2	—	—	—	—	—	2

### Harrisonburg (197)

WHSV-TV/A	40	44	40	44	48	36	38
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### Parkersburg (198)

WTAP-TV/N	23	25	22	28	26	20	19
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### Laredo (199)

KGNS-TV/N/A	23	24	26	27	22	19	21
KVTV/C	18	19	16	9	17	21	19

### Zanesville (200)

WHIZ-TV/N	36	38	35	40	36	35	33
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### Presque Isle (201)

WAGM-TV/C/A/N	51	60	53	65	63	53	50
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### Ottumwa-Kirkville (202)

KTVO/A	51	58	50	74	63	44	44
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	Mon.-Sun. Sign-on/ sign-off		*Mon.-Fri. Early Fringe		Mon.-Fri. Primetime	
	HH	Wom. Men	Wom. Men	Wom. Men	Wom. Men	Wom. Men
	25-54	25-54	25-54	24-54	25-54	25-54

### Victoria (203)

KAVU-TV/N	23	30	29	29	35	29	29
KVCT-TV/A	23	25	24	19	18	25	27

### Twin Falls (204)

KMVT-N/A/C	38	47	38	59	50	42	37
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### Flagstaff (205)

KNAZ-TV/N	22	25	25	16	24	27	29
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**CBS' primetime standings in competitive markets changed relatively little from November, '83, to November, '84. In the earlier sweep, 47.9 per cent of CBS affiliates were in first place. Last November the ratio went up a little to 51.0 per cent. However, the number of affiliates in third place climbed noticeably, from 11.8 per cent in '83 to 19.3 per cent in '84.**

### Bend (206)

KTVZ-N/C	27	30	29	28	24	35	27
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### Mankato (207)

KEYC-TV/C	22	24	20	19	18	23	22
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### Selma (208)

WAKA/C	29	33	30	28	28	33	26
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### North Platte (209)

KNOP-TV/N	48	52	47	52	50	44	44
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### Alpena (210)

WBKB-TV/C	36	35	36	33	33	35	31
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### Glendive (211)

KXGN-TV/C/N	36	40	40	43	44	42	33
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# AMERICA'S NUMBER ONE INDEPENDENT

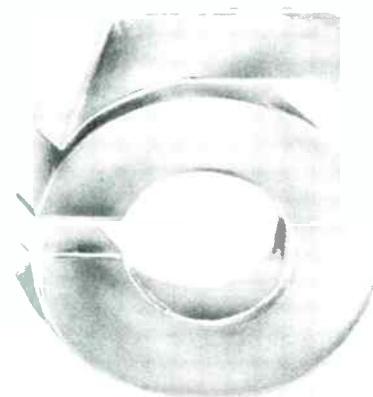
That's quite a claim.  
But here are the facts:

First, there are our phenomenal ratings. WTTG scored as the nation's Number One Indie in the last four consecutive ratings books!<sup>1</sup> We were the highest-rated station in the country on Election Night.<sup>2</sup> And, our "PM Magazine" is the highest-rated "PM" in the country.<sup>3</sup>

We were the only station in the country to beat the Olympics in prime time!<sup>4</sup> And, our broadcast of the Redskins/Raiders game was the highest-rated NFL pre-season game of the year.<sup>5</sup>

Then, there are our awards. We brought home 18 Emmys, including Washington's Best Newscast, Best News Anchor and Best Local Program. Recently, the INTV gave us their top award for station image.

WTTG is Number One.  
And we did it Independently!



WTTG • WASHINGTON, D.C.  
METROMEDIA TELEVISION

REPRESENTED BY  KATZ INDEPENDENT TV SALES

NSI - All Markets: 1) DMA Share Sun-Sat 7A-1A, 5, 7, 10, 11/84. 3) 11/84. NSI Meter Market Service (NY, LA, Chi, Phil, Dal, Wash, Bos, Dtr, SF): 2) 11/6/84, 8-11P EST/PST, 7-10P CST. 4) All Olympic Dates. 5) All Pre-season NFL games. Data are estimates only and are subject to the qualifications contained in the reports quoted.



# Viewpoints

**Among agencies, there is little agreement on how to handle global marketing**



*Reinhard*

**American theme lines sometimes fail in translation**

**Biggest impediment to global success is 'turf'**

Are you as weary as I am with all the back-and-forthing about global marketing and global brands? With its suggestion that we shall all find it most trying to communicate with each other across various international back fences? As though we are heading for a replay of the Tower of Babel?

The literature on the subject is in itself so copious, one could drown in it. (Ted) Levitt warns us that unless we become true global marketers, we will perish on the rough seas of what he calls "the new global realities." That's the view from Harvard Square.

Meanwhile, out in Evanston, Ill., Dr. Philip Kotler of Northwestern University says that's a lot of nonsense. What we should do, he says, is keep practicing the tried-and-true method of selling each national market in accordance with its requirements—tailoring the products we offer and the advertising thereof to the local culture.

Within our own profession, there is little agreement on what to make of all this. One of the biggest agencies counsels us to "think global" but "act local," whatever that means. Another respected agency calls the mania for global marketing a dangerous lure for the naive among us. Other agencies say, "Sometimes you do and sometimes you don't" go local, basing their opinion on what products will or will not play to cross-national audiences.

No less an authority than Daniel J. Boorstin, the librarian of Congress, has characterized our age as being driven by the "Republic of Technology" whose "supreme law," according to him, is convergence—"the tendency for everything to become more like everything else."

Yet, arrayed against this tendency which causes people who would never read Goethe to drive Volkswagens eagerly, is a whole set of real and imagined problems of translation and symbols.

We have all been both amused and sometimes horrified to learn what American theme lines mean when translated into foreign languages. I remember hearing that touting the "Pepsi Generation" in Chinese translates into a promise to bring one's ancestors back from the dead—hardly a claim the FTC would approve.

And somehow, when the effort was made to market Lifebuoy soap in Great Britain, the brand suffered from a perception on the part of British audiences that it was meant for use by Army corporals. No one to this day seems to know exactly why.

As for our global view, or at least mine, I, for one, believe there will be more global brands than there are now—probably quite a few more. Oh, I've heard all the arguments—some even in our own agency—about how global marketing is over-rated because there are only about three global brands—Coke, McDonald's and Kodak.

But even if that were true—which it isn't—as global media continues to open global markets, it will surely follow that companies all over the world will find ways to create and market ever-increasing numbers of new global brands.

But just as surely, there will continue to be national brands and regional brands and local brands as well.

By the way, in the midst of all this theory, as an active practitioner of the art of advertising, I'm concerned about something neither Kotler nor Levitt really touch on. If you ask me, the biggest single impediment to successful global marketing may prove to be "turf." Most of us experience it now within our own country. You know—if it wasn't invented by the Detroit office, it won't work in Detroit. And what may be great in New York won't work in Chicago. And just because it's an effective strategy in the U.S., don't expect it to play in Canada. Recognize it? Turf. Not important here. Territorial rights. The animals are not alone in defending them to the death. This problem exists both within agencies and client organizations. It has to be whipped before we can truly market globally.—Keith L. Reinhard, *Chairman and chief executive officer, Needham Harper Worldwide, in a recent speech before the Atlanta Advertising Club.*

# Programming/Production

## Game shows expanding to fringe on affiliates

Syndicated game shows are entering a new plateau in the marketplace. Traditionally used in access, game strips are being increasingly used in early fringe by affiliates; and predictions are that at least one affiliate in most markets will carry a game strip in the next year or two. In addition, opportunities for game shows are envisioned as accelerating on indies, as these outlets continue to increase in numbers.

At this point, it's estimated that about 35-40 affiliates are using syndicated game shows in early fringe. These include: KP1X(TV) San Francisco, Group W CBS affiliate; NBC affiliate, WSMV(TV) Nashville; WDSU-TV New Orleans; (also NBC); and WNEV-TV Boston, (CBS).

Dick Colbert, president of Colbert Television Sales, whose shows include such game show staples as *The Joker's Wild* (in its ninth year) and *Tic Tac Dough* (entering its eighth year), and the newly-introduced into syndication *Sale of the Century*, sees a major expansion in the use of game shows developing in early fringe by affiliates. Colbert notes that the game shows in early fringe are doing "quite well. They counterprogram off-network reruns and talk shows, and affiliates are beginning to recognize that the people who like news usually like game shows as well. This has been proven over the years because game shows, as a lead-out to the news, always have held the news audience."

Colbert says that the expansion by affiliates in placing game shows in early fringe began in earnest this year, and "the implication is that starting next September it will be a full-blown program strategy for one affiliate in most markets to be playing games between 4 and 6 p.m." He develops a scenario whereby one affiliate will use games, one will have off-network programs and the other will have first-run variety/talk/entertainment.

Colbert also sees opportunities widening for game shows in early fringe as indies continue to gain in numbers. "Affiliates playing sitcoms in early fringe are finding more and more that they don't work as well because the indies are in that business. And as more indies are added to the market and using sitcoms and animated shows as their daily bread and butter, it becomes harder for the affiliate, who may have been successful in the past with sitcoms, to compete on that level."

Regarding indies, Colbert notes that one of the reasons for the longevity of *Joker's Wild* and *Dough* is that they're

being carried by a number of indies in fringe or in primetime. "With very few exceptions, not many producers have sold game shows to indies. We have been on indies with both shows since they were brought out in syndication," he notes, "and about 20 indies are airing our shows."

What's important, Colbert continues, is that as the indies expand in numbers, "they all can't play sitcoms vs. sitcoms, or off-network hours vs. off-network hours, so if there are three indies or four indies in the market, one indie will have to counterprogram. For example, this is the case at WOR-TV (New York) and at KHJ-TV Los Angeles, where there are four indies in the market. KHJ-TV has been playing both *Wild* and *Dough* from 8-9 p.m., and have more than doubled the ratings of their off-network reruns and have dramatically helped the station's 9 p.m. news, which has been a very important element for them.

"All in all, game shows would not be as prolific as they are if they weren't meeting the demand and appetite of viewers." Colbert notes that such game shows as *Wheel of Fortune* "will be around for a long time," despite the heavy competition among game shows. "Obviously, not all the game strips will be successful, but once you are an incumbent and you have a good show, it will stay on for some time. These shows work because of certain formulas. The big thing going around is trivia, but our shows have had trivia since the Boer War. But they are put in a concept that fascinates people."



Colbert

Regarding *Sale of the Century*, which is being sold by Colbert and Genesis Entertainment, Colbert says that he expects clearances to increase when the 6-8 p.m. restrictions placed on the game show are dropped. At this point, the syndicated *Sale*, because it's played as network fare in the daytime on NBC, is limited to the 6-8 p.m. time period.

Colbert says that in other similar cases, such limitations have been dropped. *Wheel of Fortune*, is airing in eight markets in early fringe and, *The*

*Price Is Right*, a fall, 1985 entry, can air as early as 5:30 p.m., he notes.

## Weinblatt eyes projects

Mike Weinblatt, appointed president of Multimedia Entertainment about three months ago, is spending most of his time these days setting up the company's operation in New York and in building Multimedia's present product. But down the road, according to Weinblatt, the company will be looking to producing additional first-run projects for syndication and the networks and to get involved in the aftermarket as possible expansion moves.

In an interview, Weinblatt, who previously was president and chief operating officer at Showtime/The Movie Channel, and before that, was in charge of network sales for NBC, notes that one of his priorities has been in seeing that *Sally Jessy Raphael* "happens." He says that changes have already been made in the strip show.



Weinblatt

"We are already seeing results on clearances because of the changes." He notes that Multimedia has added about seven markets for *Raphael* in the last month. The show "got some really good numbers in November, so you are seeing a show that is finding its niche. We recently cleared Boston, San Diego, San Francisco, Tallahassee and Phoenix and Orlando, among others."

Other points of focus by Weinblatt are trimming some of its specials coming from Nashville, "to make them better," and enhancing the quality of *Music City U.S.A.*, half-hour music series.

While Weinblatt notes that any comments on plans on new projects would be premature at this point, he says that one of the areas on the docket is the possibility of first-run co-ventures with station groups as partners.

As a top executive in three of the broadcast areas, network, pay-TV and syndication, Weinblatt says he expects



to move in all three. He notes that the company will expand in the network arena, based on the success of the company's *Young People's Specials*, "which shows that we can offer high-quality network programming." Expansion in network and syndication will have top priority once Multimedia has settled down in New York, to be followed by original productions for pay-TV.

Down the line, Weinblatt says that the home video market is "definitely on my mind, but I'm not ready to talk about specific plans."

## Seltel pitches stations

Seltel Inc. has begun pitching its stations on joining the Television Premiere Network, co-venture being introduced with SFM Entertainment, and designed to give the rep company's clients first crack at first-run programming on a continuing basis. According to Farrell Meisel, vice president, director of programming, Seltel has begun sending letters to its stations to sign for the first TPN project, *No Comebacks*, a series of nine half-hour stories, being made available beginning in January, 1986.

According to Meisel, seven of the stories, which are being written by Frederick Forsyth, will be newly produced. The other shows previously were distributed by SFM, under its 2 x 4 series, sponsored by Mobile Oil. Meisel notes Seltel will not retain any financial interest in the co-venture. TPN is being distributed via cash, with SFM handling both station clearances and ad sales.

Meisel continues that TPN was introduced to its stations at meetings during both the INTV and NATPE conventions, and "many stations gave verbal commitments" to signing with the network. "The reaction from the stations was positive at the meetings." Production is planned for August. Seltel represents 100 stations, with coverage of a little more than 50 per cent of the U.S., Meisel notes.

## Latin America sales

Metromedia Producers Corp. has recorded sales of nearly 650 hours of programming to 10 Latin American countries. Susan Bender, director, international sales, says that *Dynasty* and *Fantasy Island* have been sold to Colombia, Guatemala, El Salvador, Mexico and Honduras. Other Metromedia product including specials and made-for-TV movies has been sold to countries such as Argentina, Costa Rica and Brazil.

## Admen went to NATPE to see, not buy: Kostyra

While ad agency television program buyers and advertisers attended the past NATPE International in large numbers, the feeling of at least one major agency executive is that the ad community did more looking than buying. Richard Kostyra, senior vice president, media director at J. Walter Thompson, says that what opened the way for the ad people to attend the convention in droves was the fact that stations are seeking "more and more first-run programming and are accepting barter more readily; first-run and off-network programming being made available is of high quality;



Kostyra

and movie packages are offered which have bypassed the networks."

All-in-all, he points out, the primary reason for the large ad community attendance is that advertisers have been put under escalating price pressure by the networks. The demand has to be decreased to change the balance, he notes, and one way which was to accomplish this was for advertisers to shift to other daytime areas than primetime. "For quite a while, advertisers were shifting money from primetime to fringe and daytime, but the networks were increasing their prices in the double-digit area. So obviously, these moves were not a good alternative. It may be a good alternative in terms of primetime, but not in the overall price increases that the client is still being charged."

Thus, continues Kostyra, advertisers are looking at syndicated properties, noting that some are getting very good ratings and good coverage as well. "The popularity of game shows such as *Wheel of Fortune*, spawned a number of other game shows at NATPE. Similarly, some of the Operation Primetime shows have been doing well, and movie packages and high-quality first-run product with high clearances will also attract advertiser support.

Despite these incentives for buying, Kostyra notes that only one of the agency's clients did any new buying at NATPE: Warner-Lambert, which took

barter time on MCA TV's weekly half-hour series *FTV*. A few other clients renewed their advertising on present syndication shows, he adds. Kostyra notes that he is considering purchases on one or two of the movie packages, but is waiting for budget figures and what the actual offerings are for the year. "There are more availabilities for syndicated movies so we can afford to wait."

The *FTV* purchase was made, he adds, because it was felt that the program would fill the bill towards reaching the demo the client wanted.

But overall, Kostyra says, the NATPE convention was used as a viewing rather than a buying parley. "Last year, there was also considerable interest by the advertising community, which went to the convention with an eye to buy. They were almost anxious to buy because of what they perceived to be a tight network marketplace. One of the problems this year was that NATPE occurred much earlier than last year's convention, and advertisers aren't willing to make commitments so far upfront because their budgets aren't set and because of the uncertainty of the economy of the marketplace and how the networks will play their hand.

Kostyra says that large advertiser buying will be made this year for syndication but that it will all be relative to the network. "National advertising, given the comparisons, will go network. There is less commercialization in the network program, greater national coverage, and for the syndicator to get the national advertising business, he must maintain a significant difference in CPM from the networks. We aren't certain exactly how the networks are coming out, so we are a little leary about signing on the bottom line as far as syndicators are concerned.

"My attitude is I have a place to go, and now I want to hear what the networks have to say regarding the upfront situation. Our feeling is that the network market is not tight, and from an efficiency standpoint, that should work in our favor. There's no way the networks can demand high CPM increases, because the networks have not been sold out this year, plus there's the syndication factor. The market is expanding in inventory, but not in demand."

## Syndication shorts

Viacom Enterprises has acquired the worldwide distribution rights to a package of 29 film titles and one miniseries from The Cannon Group. Among the



films are *Missing in Action*, *Over the Top*, *Joe II*, *King Solomon's Mines*, *Ordeal by Innocence* and *Death Wish III*.

**Marvel Productions** has bought the worldwide TV rights to *Dear God Kids*, books from Intercontinental Greetings Ltd. Marvel is also producing *Solarman*, half-hour animated special for the fall. Producer is Jim Duffy, who also produces Marvel's syndicated *G.I. Joe* series.

**D. L. Taffner/Ltd.** has sold *Too Close for Comfort* as a strip to WTAJ-TV Philadelphia, KBTC-TV Medford, KSOW-TV Wichita-Hutchinson, KJTV(TV) Amarillo and KJAA-TV Lubbock, bringing strip sales to 71 markets. The second year of first-run syndication production of *Comfort* was sold to WTVQ-TV Lexington, WPEC-TV West Palm Beach and WGGT-TV Lexington, WPEC-TV West Palm Beach and WGGT-TV Greensboro-Winston-Salem-High Point for a total clearance of 64. Also, five one-hour specials of *Benny Hill* were bought by KTVT(TV) Dallas-Fort Worth and WATL-TV Atlanta, for a total market list of 43.

Telepictures' movie package, *Telepictures 3*, has been sold to more than 30 markets. The list of stations which have bought the package of 28 films includes WBZ-TV Boston, KTVT(TV) Dallas-Fort Worth, KPZ-TV Portland, Ore., KHTV(TV) Houston and KMPH-TV Minneapolis-St. Paul. Also at Telepictures, *Silverhawks*, first-run animated strip, has registered sales from stations representing more than 50 per cent of U.S. TV homes. The half-hour series will debut in the fall, 1986. Clearances include four Metromedia stations and WOIO-TV Cleveland.

**MCA TV** has put a fall "go" for *FTV*, weekly half-hour series which has cleared 50 markets representing 80 per cent of the U.S. Groups clearing the show include outlets from Tribune and Malrite, as well as KTLA(TV) Los Angeles. Long-term sponsor commitments include Seven-Up, and Warner-Lambert. Also at MCA, Coca-Cola and W-L have renewed sponsorship of *Puttin' on the Hits*, which currently has a 92 per cent U.S. coverage and 127 stations. MCA TV's ad-hoc first-run theatrical network, Universal Pictures Debut Network, has cleared more than 60 markets.

**The Television Program Source** has cleared 45 markets representing more than 50 per cent coverage for *The Price Is Right*. The stations include NBC-owned outlets in New York, Los Angeles, Washington and Cleveland. *Price* has been sold in 21 of the top 30 markets,

according to Alan Bennett, chief operating officer at TPS.

## Zooming in on people

**Peter Baca** has been named director of domestic television syndication at **Twentieth Century Fox Television**. Baca was manager of domestic television syndication. Before that, Baca was at MCA Television for 10 years, in the television syndication area. Also at 20th Fox, **Barbara Van Buskirk** has been named director of domestic sales information. She'll continue to be based in Fox's New York office. Previously, Van Buskirk was associate director of worldwide syndicated sales information.

**Nancy Kendall** has become manager of program development at **Warner Bros. Television**. Kendall was manager of program development at Foote, Cone and Belding from 1982 until her present position. Before that, she was research director at Alan Landsburg Productions.

**Michael Spielberg** has joined the staff of **Fox/Lorber Associates**. Spielberg comes from the William Morris Agency, where he worked in the business affairs and television departments of the New York office. Spielberg will market Fox/Lorber product to pay-TV and cable and will spearhead packaging and programming development for home video, pay-TV and syndication, and will acquire completed product, mainly features.

**Tony Dwyer** has been appointed by **Four Star International** to operate the Chicago office. He'll be responsible for all markets in the Midwest and Northeast. Dwyer most recently was mid-western division sales manager at National Telefilm Associates. Before that, Dwyer was national sales rep for Telerep, based in Chicago.

**John Matoian** has been promoted to vice president, program development at



Matoian

**Scholastic Productions**, Matoian, who has been with SPI since August, 1983, previously was director of development. He will coordinate all development projects while continuing as director of primetime TV, theatrical motion pictures

and cable/pay development.

**Christine Pfeiffer** has joined **Katz Media Data** as programmer/analyst. She joins Katz with 10 years of research experience at various TV rep companies.

## Radio syndication

**D.I.R. Broadcasting** will launch *Scott Muni's Ticket to Ride*, first national series devoted to the Beatles. The program, which will air on 100 rock stations this month, is hosted by Scott Muni. The one-hour program features Beatles music, interviews with the Beatles, Beatle trivia and guest stars talking about the group. Among the stations signed are WNEW-FM New York, KMET(FM) Los Angeles, WMMR(FM) Philadelphia and KFOG(FM) San Francisco.

**The United Stations Radio Network** has set February 25 as the kick-off date for its daily CHR news show, *The American Music Magazine Starring Rick Dees*. Each hour show includes the latest hit music and news from the music industry. Also, the USRN is preparing the *1985 Century Six Pack*, yearly offering of six three-hour specials coinciding with the biggest holidays of the year, such as the Fourth of July, Labor Day and Christmas. In another development at USRN, Solid Gold Country will launch its songwriter series on February 7 with an interview with *Welk Music Group* writer Bob McDill. The series is hosted by Joel Sebastian. Also, **Kevin Rider** has been appointed director/program operations at the company. Rider was chief engineer.

**Dave Logan** has joined **Burkhart/Abrams/Michaels/Douglas and Associates** as consultant. He comes to the company from KFOG(FM) San Francisco, where he was program director. Before that, Logan was program director at WLAV-FM Grand Rapids.

**David K. Jones** will leave the morning show at KOST-FM Los Angeles, to start *Showprep*, a full-service show preparation package for radio including pre-recorded comedy, daily calendars, news, trivia and scripts. First clients signed for *Showprep* are KOST and KFI Los Angeles.



Jones

The Satellite Music Network has been named exclusive broadcast rep for the Zig Ziglar Corp. sales training and motivational programs. In addition to the training tie, SMN is working with Ziglar to develop specifically radio-oriented programs for SMN affiliates.

Ron Young, former regional manager at TM Communications, Dallas, has been named account executive at the Texas State Network. He will not only serve state accounts for its four networks, but also will be assigned a national region. Before TM, Young was general manager at KEZK(FM) St. Louis.



Young

Lori Pinkerton has joined MJI Broadcasting as director of production. He had been at United Stations, where he was director of programming operations.

## duPont-Columbia winners

Thirteen news and public affairs programs from across the nation were recipients of silver batons as winners of the 43rd Alfred T. duPont-Columbia University Awards in Broadcast Journalism. Included among the awards were the first student-produced series and the first cable television production to receive duPont-Columbia awards. Two other award winners shared a \$20,000 prize for best independent television productions, and citations were presented to eight programs. The awards were announced during nationally televised ceremonies at the University. WNET(TV) New York produced the 90-minute show for PBS. John Chancellor, NBC News senior analyst and *NBC Nightly News* commentator, was host for the ceremonies.

The winners are as follows:

**Radio**—KOSU, Stillwater, for *Selling the Public Spectrum*; **Local Television**—Major Market: KRON-TV, San Francisco, for *Climate of Death*; Medium Market: WJZ-TV, Baltimore, for *Baby Boom: The Pig in the Python*; Small Market: WJXT-TV, Jacksonville, for *The Smell of Money*; **Independent Television**—Medvideo, Ltd., and Group W for *Whispering Hope: Unmasking the Mystery of Alzheimer's*; Quest Productions and PBS for *The First Fifty Years: Reflections on U.S.-Soviet Relations*; **Cable Television**—Suburban

Cablevision, Avenel, N.J., for *Right to Know: Hillside: A Desegregation Story*.

**Network Television**—ABC News for *World News Tonight: U.S./U.S.S.R.: A Balance of Powers*; ABC News for *Nightline*; CBS News for *60 Minutes: Lenell Geter's in Jail*; Brian Ross and Ira Silverman, for outstanding investigative reporting on NBC News; The Documentary Consortium and PBS for *Frontline*; WGBH-TV and PBS for *Vietnam: A Television History*.

**Citation Winners**—Radio—KFGO, Fargo, N.D., for *The Blizzard of '84*; WCBS, New York, for *The Phone Mess*; **Local Television**—Major Market: KDFW-TV, Dallas-Fort Worth, for *Emergency Call for Help*; Pamela Zekman and WBBM-TV, Chicago, for *Elevator Rip-Off* WBZ-TV, Boston, for the I-Team Gabe Pressman for outstanding metropolitan reporting on WNBC-TV, New York; Small Market—WCAX-TV, Burlington-Plattsburgh for *Patterns of Practice*; **Network Television**—NBC News for *First Camera: Leader LaRouche*.

## Arbitron syndicated ratings

*Wheel of Fortune*, from King World, continues to ride the top of the roost as the Number 1 ranked syndicated program in November, according to Arbitron's program analysis report. Arbitron notes that the game show achieved a 16.3 ADI rating, in 178 markets. This is not all that different from the showing it got in the Nielsen Cassandra November report, which gave *Fortune* a 16.4 for 179 markets.

However, when it comes to some other programs in the top 10, the discrepancies between both services are more apparent. For example, Arbitron has *Hollywood Christmas Parade*, a special, as Number 2, with an 11.5 rating, in seven markets, and *Sport Goofy* as Number 3, with an 9.9 ADI rating, in five markets. On the other hand, Cassandra puts Southwest Conference football games in Number 2, with a 10.7, in 19 markets and *Women of Russia* in Number 3 with a 10.4 rating in nine markets. Neither of the two programs turns up in Arbitron's ratings while the same was true with Cassandra regarding the Arbitron second and third ranked programs.

When it comes to regular series, other than *Wheel*, there are also some variations, but not as pronounced. *Three's Company* is in the fourth slot in Arbitron with a 9.7 in 167 markets. It was fifth in Nielsen, with a 9.6. But *M\*A\*S\*H* was

ranked fifth in Arbitron with a 9.2, behind *Company*, while the Nielsen sweeps numbers placed it Number 4, ahead of *Company*, with a 10 rating.

The November Arbitron ranks *PM/Evening Magazine* as sixth, with an 8.8; seventh is *Entertainment Tonight*, with an 8.6; eighth, *Family Feud*, 8.1; ninth, *The Jeffersons*, 8.0; and 10th, *People's Court*, 7.9. The Cassandra book has *Entertainment Tonight* in sixth with an 8.7, but *Family Feud* is seventh with an 8.4. After *PM Magazine*, Cassandra posts *Hee Haw* in the ninth spot, with a 7.9, while the program winds up in 12th with a 7.5 on Arbitron. *Jeopardy!* is 11th on Arbitron with a 7.7, but Cassandra has the game show at Number 16, with a 7.2. Also, Arbitron, besides not showing the Southwest Football Conference, doesn't show two other football conference schedules listed by Nielsen, the Atlantic Coast Conference and the Big 10.

## Radio format, staff shifts

Bob Bedi, former program director at WOPZ(FM) Sandusky, Mich., has been named program director at WNOR Norfolk—Newport News.

WOR New York has made some significant changes in the weekday program lineup. Bernard Meltzer, 11-year host of *What's Your Problem?* will move into the afternoon drivetime, replacing *Good Afternoon, New York!* weekdays from 3-6 p.m. Meltzer's program is moving out of the 7-10 p.m. slot, and will incorporate news reports with Bernard Gershon as well as airing weather and traffic updates. John R. Gambling, son of WOR's morning host, John A. Gambling, is forging a partnership with his father and will become a permanent part of the station's morning show, *Rambling With Gambling*. John R. will also continue to substitute as the morning show's host when John A. is on vacation. And, also at WOR, Jack O'Brian, host of *Critic's Circle*, will retire. O'Brian's shows were heard for 20 years and included conversations with virtually every major star throughout the 1960s and 1970s.

Steve Brodie is the new afternoon air personality at KRMG Tulsa. Brodie comes to KRMG from WBNS Columbus, Ohio, where he hosted the morning show. He has about 13 years of experience in both radio and television.

Shadow Stevens has joined WGCI Cleveland, as personality in the 6-10 p.m. time period. Stevens comes to the station from WGTZ(FM) and WLW Dayton, where he worked shifts simultaneously.



# Commercials

## Kay Bee-in the public interest

For many years the toy industry has had its ear pinned back by the anti-gun groups, the anti-violence groups, the anti-war groups, among others. It is a contrast to report on the positive effect of an advertising campaign on behalf of retailer, Kay Bee Toys of Lee, Mass., an arm of the Melville Corp.

Jerry Sachs, president of Sachs-Finley, Inc., Los Angeles-based agency which came up with the concept for the drive explains that, "When we started with Kay Bee, three years ago, they came to us and said that while they wanted to do something that would promote awareness of their toys, they also wanted to do something that would also be in the public interest.

"Bob Finley, my partner, who is also the creative director of the agency, came up with the campaign, that promotes safe driving, tacking on the admonition that 'a car is not a toy—drive safely during the holidays.'

"Our next commercial dealt with misplaced children, encouraging parents to watch their kids."

Both ads, according to Sachs, are causing a lot of reaction on many different levels. "The customers come into the stores (Kaybee has 525 of them in shopping malls around the country), and tell our salespeople about the spots.

"*Good Morning America* showed a spot from Kay Bee's advertising campaign, and KCBS-TV Los Angeles also did a piece on a missing children spot."

Howard Kaufman, president of Kay Bee and Saul Rubenstein, executive vice president, are the prime movers of the idea, according to Sachs, as mentioned, Robert Finley, creative director of the agency, headed up execution of the campaign.

The two ads, according to Sachs, run in flights. A Drive Safely ad is scheduled to run on Labor Day, July 4 and Memorial Day, in Boston, Albany, New York City and in Los Angeles.

The Missing Children ad will run in before and after school times. All of the buys are spot. While Sachs declined to give a billings figure, he did say that a good portion of the money comes from co-op advertising.

## NAD wraps '84

The National Advertising Division of the Council of Better Business Bureaus, wrapped up its '84 activity last month by ticking off some impressive statistics.

During 1984, the NAD resolved 105

challenges to advertising placed in all media, 31 per cent resulting from its own monitoring activities, 45 per cent from competitor challenges, 10 per cent from local Better Business Bureaus, and 9 per cent from consumer complaints directed to NAD. Dr. Ronald H. Smithees of the NAD reports 33 per cent of the challenges were TV ads, and 7 per cent radio.

In December the NAD batted 1,000, resolving all of the seven challenges presented to it during the month with the advertisers deciding to withdraw or modify their claims. Of the seven, only one was broadcast-oriented, a television ad for a computer game manufactured by Nintendo of America, Inc. via John Brown & Partners, Inc. a Seattle, ad shop.

Ad opens with young boy sitting up in bed holding a pocket video game and saying "let's face it, being sick is better than being in school." The commercial, reports the NAD, went on to list benefits of the electronic game, concluding: "and the built-in alarm tells you when it's time to get more sympathy. You've got to milk a good thing for all it's worth."

The challenge came from Children's Advertising Review Unit (CAR), which questioned the attitude toward school expressed in this advertising, as well as the suggestion of using illness to take advantage of the parent offering support.

Nintendo contends that the ad was executed tongue-in-cheek, but conceded that it, too, had received several consumer complaints and agreed to discontinue the ads.

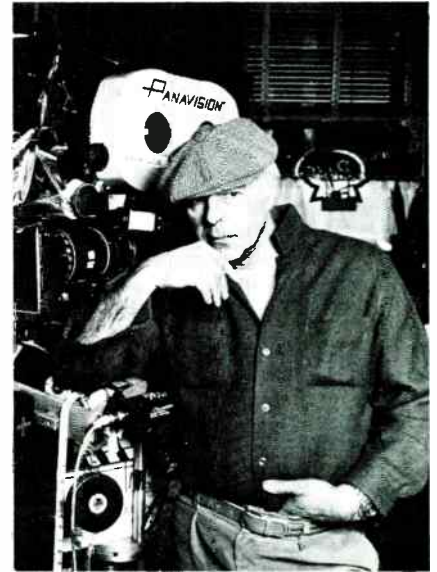
## Tardio after Melsky

At times Barney Melsky seems bigger than life. The prototype of the fast thinking, smooth talking, hand pumping business representative/producer/salesmen, he is the commercial production industry's version of Irving "Swifty" Lazar.

But Melsky, who has been a prominent spokesman for New York's commercials production industry, and universally acknowledged by representatives themselves to be *numero uno* at what he does for many years, has decided, for personal reasons to do his own thing.

"I want to go off by myself and put together something that is both present and future—a business that reflects what is going on in the communications arts now, but also looks forward to what is going to go down in the coming years."

That said, Melsky completed an amicable resignation from the firm that



Neil Tardio: Veteran director breaks in a new business rep named Gregg Stern

bore his name, Lovinger/Tardio/Melsky, Inc. and, at presstime, was off by himself, putting something together that he declines to discuss until all the pieces are in place.

Where does this leave Neil Tardio, a talented director whose work is well known and respected throughout the industry? He has hired a new representative, Gregg Stern, after having interviewed, according to Tardio, "literally dozens of candidates."

He is also making sure to credit his own production company, Neil Tardio Productions, on every shoot, including one just wrapped for Ryder Trucks, via J. Walter Thompson (see other story).

The stories are legend regarding Melsky's ingenuity in getting the top concept work for his clients. One former Doyle Dane Bernbach art director, now a commercials director, remembers Melsky coming into his office, looking over his shoulder at a storyboard and gently lifting it out of his hands. "Howard (Zeiff) would love that," Barney would say, mildly vetoing the protestations of the art director.

Howard Zeiff was then the king of commercials directors showing the promise that has enabled him to direct a number of successful theatrical features.

Throughout his more than 25 years in the business, Melsky has always represented the more well established directors.

His position as spokesman for many years for the New York, or eastern wing of the Association of Independent Commercial Producers, has given him a second platform.



For years Tardio, has worked with blue chip clients. He is said to be favored by none other than Chrysler chairman Lee Iacocca, with whom he has done a number of signature commercials for the automotive manufacturer's corporate campaign.

The impolite question is will Tardio bill as much with Stern as he did with Melsky? The question raises the issue about how much can an alert business representative mean to an established director in terms of billings. Many reps contend they could book a star director out of a phone book.

"I'll miss Melsky," Tardio is honest enough to concede. "But Stern is a 'now' representative in a constantly changing business. I think we're both going to do well."

## **Devlin to Film Consortium**

It was 12 years ago that Jeff Devlin joined SSC&B has an assistant producer.

He was subsequently promoted to producer, then senior producer, and, finally, to a senior vice president and head of broadcast production.

Devlin presided over the making of what is generally believed to be the first \$1-million spot, the "Diet Coke" introduction of two years ago.

Since then, he has not only directed a large production department, but continued to produce himself. Along the way, Devlin was not afraid to give young talent an opportunity, bringing in Richard Nicolella, for example, on an important Citibank commercial several years ago.

Recently, Devlin decided to sever his long, successful association with SSC&B to take on the presidency of Film Consortium/New York. Aside from a substantial hike in pay and a relatively longterm pact, Devlin will get the opportunity to develop new directors and petition agencies for work, rather than commission it from the other side of the desk.

"It's going to be a welcome change," Devlin begins. "I had done it all at SSC&B. Scale the ladder. Produce the most important spots. Manage a huge department. Make the day to day decisions.

"There were some people at SSC&B who referred to me as Ma's man (Mal MacDougall former chairman and executive creative director at SSC&B, now president of Hill Holliday Connors & Cosmopolus/New York). That wasn't true, of course, though I had tremendous rapport with him and respect for his creative flair. But now, Frank DeVito,

SSC&B's vice chairman and director of creative services, who's been nothing but nice to me, can put in his own person."

Devlin won't have to spend much time getting to know the territory. He has worked the New York agency scene for a third of his life.

## **Dealers as stars**

Auto dealers intrepid enough to face the camera in their own commercials won two of six awards in the 1985 Television Bureau of Advertising/National Automobile Dealers Association Commercial Competition.

Concepts of the prize-winning spots ranges from an identity building commercial to a down-home rural setting.

The awards were conferred at the annual NADA Convention by Richard O'Donnell, TvB Detroit vice president. The winners are:

■ **Patrick, Schaumberg, Ill.**, winner in television markets to 1-50 for a commercial to position the dealer in the marketplace as a "class" operation.

■ **O'Daniel-Ranes Oldsmobile Datsun**, Evansville, Ind., in the 51-100 television markets, featuring dealer Joseph E. O'Daniel marking the 50th anniversary of the firm.

■ **Tom Parsell Chevrolet**, Charleston, S.C., in TV markets 101-plus, with the dealer featured and the theme "we're a legend in our town."

■ **Metro Buick Dealers**, Wayne-Oakland Macomb Counties, Mich., dealer association winner in TV markets 1-50 using a humorous approach.

■ **Nebraska Southwest Iowa Chevy Dealers Association**, dealer association award winner in TV markets 51-100, again using humor.

■ **Central Coast Chevrolet Dealers Association**, California-dealer association in TV markets 101-plus, which used a down home setting.

## **Ad makers**

### **D'Arcy names two to top posts**

D'Arcy MacManus Masius continues to make moves in its New York office, this time appointing two senior vice presidents to key posts.

**Johnson "Jack" Couch, Jr.** has been named a senior vice president and management supervisor.

**Maurice Mahler** has been named a senior vice president and creative group head.

Couch comes from Kenyon & Eckhardt, Inc., where he was senior vice

president and management representative. Mahler formerly served at Foote Cone & Belding as a senior vice president and associate creative director.

During his 12 year tenure at K&E, Couch worked on Colgate-Palmolive, The Drackett Co. the William Underwood Co. and a variety of other packaged goods accounts.

At Foote Cone & Belding, Mahler worked on the AT&T business, Bristol Myers Clairol division, Fotomat and the Data General Corp.

**Boris Victor Damast** has been named a vice president and deputy creative director at **Saatchi & Saatchi Compton**.

Damast comes to S&S C from D'Arcy MacManus Masius, where he served as a creative director.

A native of Australia, Damast began his career as a writer/producer for Australian Broadcast Commission-National Network. Stints with the Swedish National Television Network set off a period of globetrotting for Damast, who worked as a free-lance writer/producer shuttling between Madrid and London before joining Saatchi & Saatchi Compton's Johannesburg offices in 1971, as copy chief.

He relocated to the U.S. in 1979, to join Kelly Advertising as creative director before his move to D'Arcy.

## **New campaigns**

**Boris Damast**, who recently signed on at **Saatchi & Saatchi Compton** as deputy creative director, had ultimate creative responsibility for a broadcast campaign on behalf of Krystal Restaurants, a fast food franchise chain situated in the southeastern U.S.

The broadcast beamed campaign features three 30-second television commercials featuring the Krystal Burger, French fries and chicken strips.

The jingle that unites the campaign says, "We're really cookin' at Krystal." The music was composed by **Sicurella and Smythe**, musical production house. **Mike Moir** of Nadel/Moir Productions directed the spot. On the agency side, in addition to Damast who headed up the creative execution were: **Tom Tai**, AD; **Woody Connor** who wrote the copy; and **Robert Samuel**, the producer. **Richard Earle** is the creative director on the Krystal business. There are two radio spots. The entire media campaign will be conducted in the southeastern U.S.

**J. Walter Thompson** continues to reach for the stars. This time it's for theatrical feature director **John Badham** (*Saturday Night Fever*, *Blue Thunder* and *War Games*) to helm a 60 second-

# Selling Commercials

CBS Toys • Sives & Associates



CONCEPT STUDIOS, Burbank, CA

D'Agostino • Jo Foxworth



GIFFORD ANIMATION, New York

Dencenz



DOLPHIN PRODS., N.Y., COMPUTER ANIMATION

Furr's Cafeteria • Ross Roy Advertising



BANDELIER, INC., Albuquerque, NM

Million Dollar Movie • WOR-TV



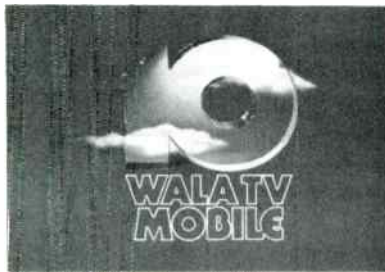
LASZLO PRODUCTIONS, New York

Sorg Printing Co. • Kolker Talley Herman Inc.



KCMP PRODUCTIONS LTD., New York

WALA-TV • Mobile, Alabama



I-F STUDIOS, INC., New York

WXYZ • Detroit



RODMAN INC., & GRFX PRODS., Darien, CT

spot on behalf of Hyatt Hotels Corp.

The advertiser pulled out all the stops on this one. First, there was the time buy introduction, a cool \$1-million dollar investment for showing during the Super Bowl.

There was a set especially constructed to depict a hotel that exists in space. The idea of the spot, of course, is to illustrate Hyatt's progressive thinking when it comes to architecture and hotel accommodation.

Thompson also covered itself on the production side. **Robert Abel & Associates**, known for its animation, produced the spot, provided six director **Bert Terrieri**, plus a well credentialed film crew. Executive producer from the agency side was JWT/Chicago senior vice president **Jim Voss-Grumish**. **Bob Taylor** was the art director and co-writers were **Ralph Rydholm**, executive vice president and executive creative director; and **Tom Hall**, senior vice president.

The spot is scheduled to air in a 30-second version during the major sports events through 1985.

**Ketchum Advertising**, on behalf of the **Canned Food Information Council** also tapped Robert Abel and Associates for his specialty computer animation.

Focus of this 30-second encounter is an attractive female robot. The message is the medium as the movements of the robot are as fascinating as the message it delivers. Creative director on the project is **Millie Olson**, senior vice president and creative director out of Ketchum's San Francisco office.

Broadcast schedules besides the Super Bowl include network television buys of *For Your Eyes Only*, (ABC) *RFK: His Life and Times* (CBS); *Simon and Simon* (CBS); *20/20* (ABC) and *60 Minutes* (CBS).

Theme of the spot is couched in the copy: "package that saves energy. Maybe by the year 3000 you will see the real brilliance of cans."

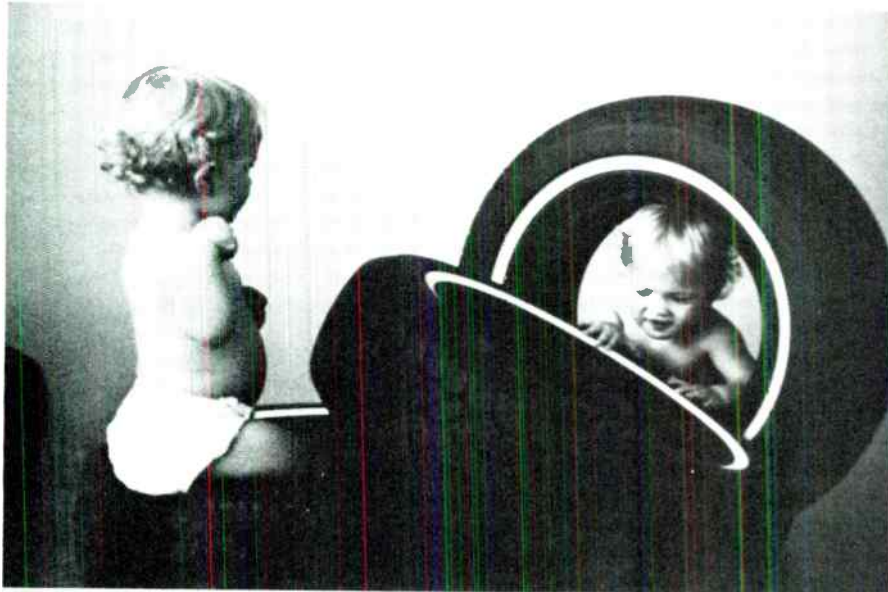
The beginning of the year is traditionally considered a low point for product ads. This is why the advertisers who are active take advantage of the comparative lack of clutter with drives specially designed to attract those who must deal with harsh weather elements.

**Doyle Dane Bernbach** launches a **Michelin** campaign with a copyline that puts emphasis on the necessity of the tires to perform safely in winter.

"Because so much is riding on your tires," is the opening to ads that promote Michelin radials, which cost more than competitive lines, and are not discounted. The ads are calculated to convince driv-



**DDB mounts Michelin drive**



*Doyle Dane Bernbach kicks off a new campaign on behalf of Michelin Tires. The logo for the campaign will be a baby. Strategy is to emphasize safety, with the tacit implication that extra cost to achieve premium quality tires is not a prohibitive consideration when it comes to safeguarding the lives of the family on the road. Campaign began this month, will continue through the winter.*

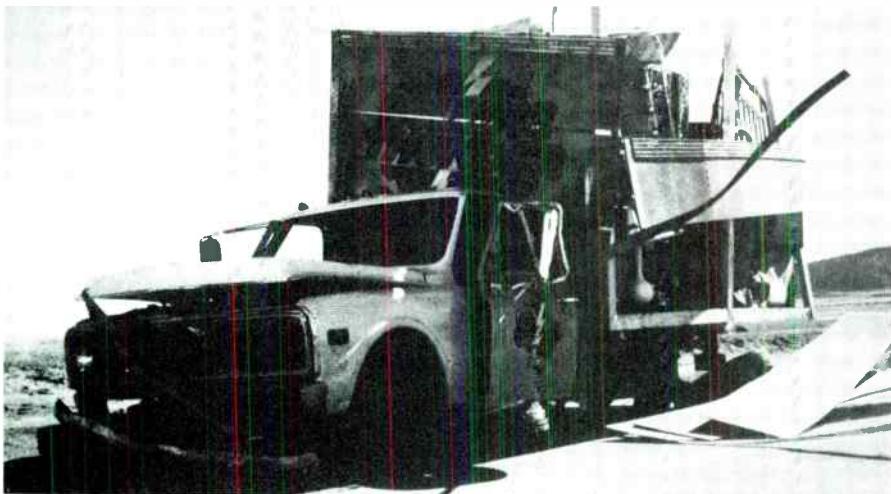
ers that the tires are worth the extra money.

The broadcast-print campaign gets heavy play this winter, lessens during spring and summer, repeats more frequently in the fall. Logo for the commercials, in both broadcast and print, is a baby (see picture). Target audience according to Neville Newby, Michelin's ad manager, is 60 per cent male with an income above \$20,000.

The primary broadcast vehicle is network TV, with major sporting events, such as the Volvo Masters tennis tournament, the programming of choice

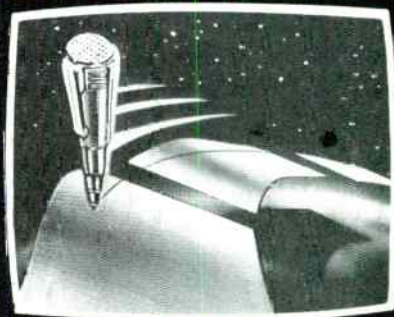
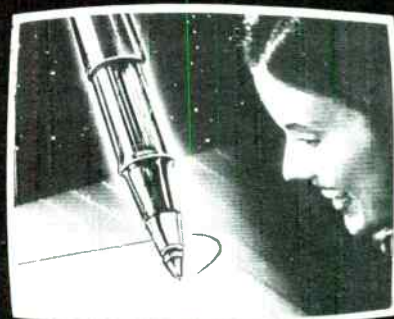
Copywriter for the Michelin campaign is Barry Greenspon. Jack Mariucci was the AD. Both men are senior vice presidents and CDs at DDB.

Ryder Truck Rental, via J. Walter Thompson confronts the hard sell with soft humor. Ryder's new television



*Ryder Truck Rentals are up, according to recent reports as much as 40 per cent. Encouraged by this, J Walter Thompson continues its tongue in cheek theme involving those who rented from a less expensive competitor. Tagline here is: This truck isn't a Ryder. Implication—If you are not renting a Ryder the driver of this disabled vehicle could be you.*

**Conception to Completion**



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Phone: (212) 628-5930

campaign features two 30-second spots that portray the misfortunes of rental customers who opt for vehicles that are not Ryder's because of a lower price.

Campaign slogan, even for a truck rental advertiser, takes a lot of license. "Its Ryder or It's Wrong."

Drive began in mid-January with network and spot television buys, spots are entitled "A Moving Tribute," and "Moving Days," and are part of an unfolding \$10-million campaign that will continue throughout the year. Supporting campaigns are on radio and in magazines.

Jim Patterson serves as executive CD on both spots, Frank Nicolo as group CD. On the "Moving Tribute" spot, Ralph Yznaga was the art director; Michael Bade the writer and Jim DeRushax, produced the commercial. Neil Tardio Productions produced the spot on the production house side with Neil Tardio directing.

Credits for the "Moving Days" commercial are Marty Rosen as associate creative director and art director; Joel Tretin, is associate creative director-writer; and Linda Ruik produced for the agency. Ron Finley directed "Moving Days," and Ron Finley Productions provided production services.

### New lease on life

The Metropolitan Life Insurance Co. via Young & Rubicam, Inc. has unveiled a \$20-million television and print advertising campaign calculated to bring a light touch to the often somber and ominous world of television advertising.

Utilizing the Peanut comic strip characters created by Charles Schulz YaR is investing an estimated \$13-million of the campaign in television, with \$7-million of it going into the print media.

John Creedon, president and chief executive officer of Metropolitan Life says that the campaign "underscores Metropolitan's new approach in marketing and communications.

The campaign is keyed to the slogan "Get Met. It Pays." The advertiser is banking on the love and trust the Peanut characters generate among consumers and will allow them through the Schulz inspired TV strips, to deliver the message.

The initial series of seven television commercials will appear during prime time programs, entertainment specials and sports shows. The print campaign is primarily an extension of what went before and will appear in consumer and business publications and major market newspapers.



*Happiness is a Met Life Security Blanket: This is one of the tag lines of the new Y&R \$20-million dollar broadcast and print campaign on behalf of Metropolitan Life.*

Schulz, the pre-eminent cartoonist has been personally involved in the creative development of the campaign, "I care a great deal about Charlie Brown, Snoopy, Lucy, Linus and the whole gang," Schulz, a 30 year Metropolitan Life policyholder says. "It's a company I'm proud to have Charley Brown and his friends endorse." The ads are the product of extensive market studies to determine what existing and prospective customers want from a company like Metropolitan Life.

"Met Life's news campaign is a clear break from the institutional character that colors most insurance advertising," Creedon concludes. "The message is still one of strength, quality and reliability but our approach is lighter, more memorable and employs warmth and humor without losing sight of the importance of our services to the well being of our customers."

The television campaign is concentrated in network Television and kicked off on Jan. 27 on the CBS mini-series, *Robert Kennedy and His Times*.

Strategy of the spots is to have Charlie Brown and his friends going through a series of animated exercises while reciting a copy line that get's across a selling proposition.

For example: *Charlie Brown*: "There's something about a born leader that you recognize immediately. That's why over 43 million people flock to Metropolitan Insurance protection.

"That's why 68 of the top 100 American industrial companies come to Metropolitan for employee benefits programs. In fact, Metropolitan is one of America's largest pension asset managers.

"Because a leader is someone you feel sure about no matter what. Get Met. It Pays."

## Studio Soundings

### Bandelier drumbeats price

"Bandelier, Inc. a 30-year old Albuquerque, N.M.-based animation studio, announces the opening of its new 6,500 square-foot studio.

Allan Stevens, general manager and owner, insists that though the company has a studio "designed specifically as if it were a big city animation and post production facility, it still maintains the personal touch of a family business.

Stevens stresses also that the studio is new from the ground up, featuring an Oxberry computerized animation stand, plus offices and conference rooms that open to a sunlit interior patio.

The firm provides round trip plane fare so that agency personnel can arrive in Albuquerque in the morning, see the interlock and then go on to Hollywood for post-production sessions. The animation facilities are located in Albuquerque, with post production plant in Hollywood.

Lawrence P. Mendillo has been named General manager of Studio 7, a production house located at Broadway and 53rd Street in New York.

Mendillo supervises all Studio 7 Production, including video commercials for retailers, food and restaurant chains. Before joining Studio 7, Mendillo served as producer/editor for Pine Hill Productions for the past nine years.

Kluge Communications, Inc. Milwaukee-based video, motion picture, audio and slide services group, has added a production studio.

The studio comes "fully equipped," with a 40 X 60 foot with cameras and a crew, shooting area, construction workshop dressing rooms. The studio is located adjacent to Kluge's other facilities.

Editel/LA has opened a new, self contained edit suite totally dedicated to Editel Computer Animation Services.

Equipped with the latest state of the art hardware, the new suite provides computer control of up to six VTRs, as well as System IV Scanimate, the Central Dynamics Switcher, a matte camera and all video patching and electronics necessary for the more complicated projects.

The Editel System IV computer graphics team includes animators Terry Craig and Ed Kramer, supervising manager of animation services Roy Weinstock and designer Scott Gorsline.

Editel Computer Animation Services is part of Editel Groups Computer

Graphics Network. Equipment breakdown includes a Bosch FGS 4000 at Editel Chicago/, and a Dubner CBG 2 and Quantel Mirage in Editel/NY. Editel Computer Animation Services is based in Los Angeles.

Editel's graphic arm has also chipped in with animation inserts for MCA TV's syndication presentation at the NATPE convention for *Simon and Simon*, *Magnum PI* and *Gimme A Break*.

Editel/NY's CBG operator Judy Zahn created 3-D bar graph and charts on rating performance; Editel/Chicago used the Bosch FGS 4000 to create a 3-D *Simon and Simon* logo that travels back towards infinity before returning to the foreground of the screen.

### Herbert to Hallmark

Elizabeth Herbert has joined Hallmark Advertising as writer/producer. Herbert joins Hallmark after serving as associate producer in the special projects department at KDKA-TV Pittsburgh, where her assignments included the Children's Hospital Telethons and the Job-a-thon. Prior to that she was a producer of Children's Programming at WPCO-TV Charlotte. Hallmark is based in Pittsburgh.

### Commercial trivia quiz

It had to happen sooner or later. With all the television specials on commercials, the commercial festivals, featuring commercials, there had to be a book that would ultimately celebrate commercial trivia.

Now Arbor House Publishing Co. is releasing *The TV Commercial Trivia Quiz Book*, by Bruce Solomon and Michael Uslan. Given a March release date, the book is being published in paperback for a \$6.95 cover price.

The challenge laid down in the advance publicity is that the book covers every commercial you'd love to remember and some you may have tried to forget.

In between there are all kinds of trival pursuits laid in to perk your interest, such as multiple choice, matching, fill-in-the-blanks and even sing-alongs.

Authors Solomon and Uslan claim no particular expertise in advertising. Their stock in trade is producing trivia quiz books on any subject, such as TV and Rock and Roll.

Some may argue that television isn't trivia. Some may argue that advertising isn't either.

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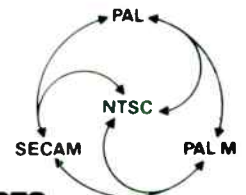
515 West 57 St., NY 10019  
Phone: (212) 265-3600



### DJM

4 East 46 St. NY 10017  
Phone: (212) 687-0111

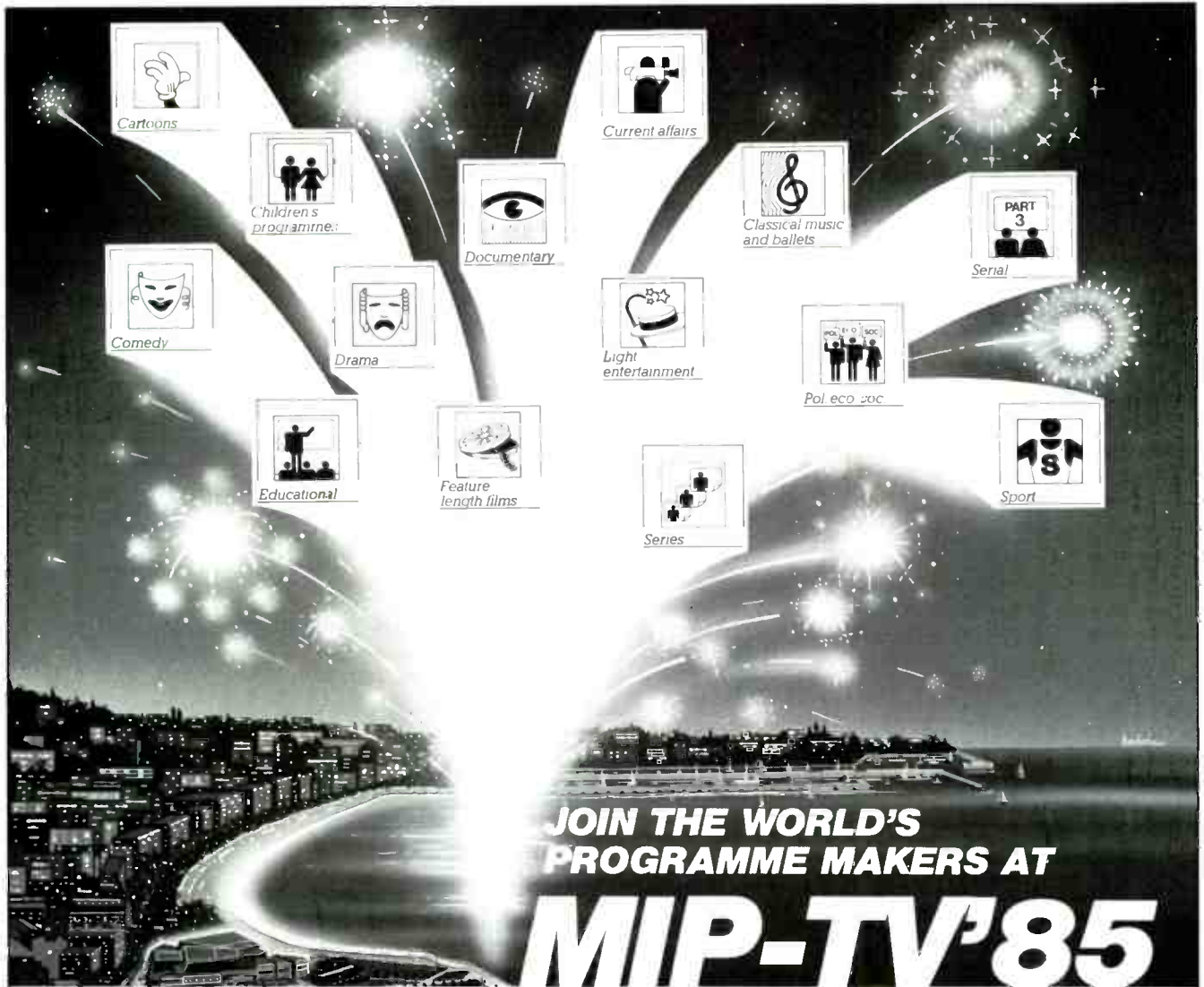
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April 20 - 25, 1985 - Palais des Festivals, Cannes, France

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BICID (The International Information Co-production and Distribution Centre) offers all interested participants a chance to consult its data bank containing complete day-by-day information on offers and requests for co-production and distribution.

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**BEVERAGE  
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DFS newsletter  
cites '84's  
flood/77

**BUYER'S  
OPINION**

Retail ads  
need more  
innovation/79

**MEDIA  
PRO**

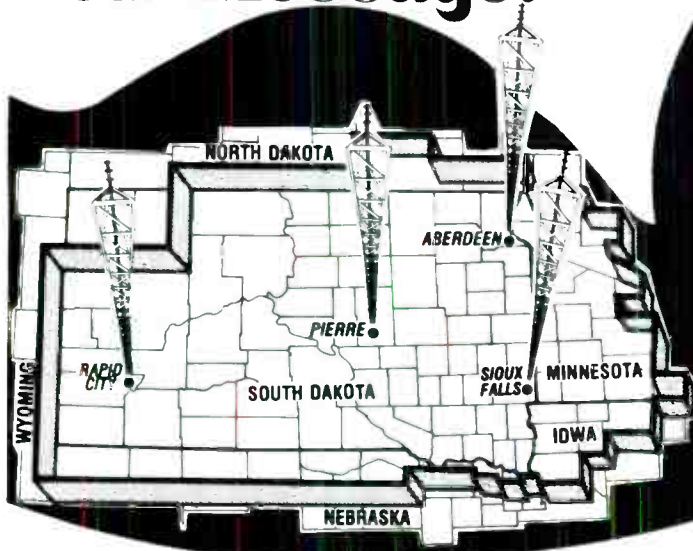
DDB's new  
Technology unit  
explained/82

**TELEVISION/RADIO AGE**

# Spot Report

February 4, 1985

## Kelo-Land TV Puts Midwestern Muscle Behind Your Message!



We're more than a group of TV stations. We're a tradition in a busy, prosperous midwest market 100 counties strong. People not only look at us — they look up to us. Because of superior programming and community service.

Result: Greater advertising impact and selling power. No wonder so many national advertisers add midwestern muscle with Kelo-Land TV. Consistently.



# kelo-land tv

Kelo-TV Sioux Falls, S.D. and satellites KDLO TV, KPLO TV  
plus Channel 15, Rapid City

Represented nationally by **SATTEL** In Minneapolis by WAYNE EVANS

# MEET 1984's BIGGEST FISH



**Patty Lynch – VP & Manager, St. Louis, Dan Monahan, New York, and Laraine Tomassi, Atlanta, Avery-Knodel sales representatives, grew into 3 of 1984's biggest fish.**

These three outstanding Sales Representatives each convinced more smart marketers to advertise on Beam Communications' TV stations than any other Avery-Knodel Sales Representative during 1984. And that represents big recognition for Patty, Dan, and Laraine, and a big share of some exciting new markets for their clients.

Shake fins with 1984's biggest fish. Full fins ahead for 1985.

**BE A BIG FISH.**



WDAM-TV, NBC, Laurel-Hattiesburg, MS  
WCFT-TV, CBS, Tuscaloosa, AL  
KYEL-TV, NBC, Yuma, AZ-EI Centro, CA

# Spot Report

## Product debuts make '84 'year of the beverage'

Last year was the "year of the beverage," according to Dancer Fitzgerald Sample's *New Product News*, which reported that product debuts, a basic source of spot TV revenues, reached a record level in 1984. The DFS newsletter, which reports on supermarket and drug store product debuts, counted 1,988 new products last year, up 10.3 per cent over 1983 (see also *TV Business Barometer* in this issue).

Said *New Product News* editor Martin J. Friedman regarding the proliferation of new beverage products: "Never has there been such aggressive and varied activity in a single category. In the past year, we listed 28 different new wine coolers alone." The newsletter also carried a flood of new low-alcohol and alcohol-free beers, noted that many soft drinks went to 100 per cent NutraSweet, reported on new decaffeinated tea flavors as well as new decaffeinated coffees and carried information about flavored mineral waters, natural fruit juices, yogurt drinks and more beverages packed in aseptic, shelf-stable cartons.

Besides the beverage category, new product gains were reported for dairy foods, frozen products, health and beauty aids and snacks. But eight categories declined, notably canned fruit and vegetables.

The most active sub-categories included styling mousses, mousse cake and pie mixes, flavored hot dogs, gourmet cat foods, taco seasoning mixes, other Mexican foods and lip repair creams.

## Meter battle goes on

The battle of the meters continues as both Arbitron and Nielsen continue to press for additional station subscribers. Arbitron recently reported that it has signed KTVT(TV) Dallas-Ft. Worth and WBFS-TV Miami to longterm pacts.

The last station signed by Nielsen was also a Dallas-Ft. Worth outlet, KDFW-TV, which came into the meter fold last October. Dallas-Ft. Worth is one of three "expansion markets" in which Nielsen reports it has signed all affiliates and indies.

Nielsen intends to meter Houston in the spring, and Miami and Denver next fall. Though Nielsen reports it has made no formal contract proposal to any Denver stations, a spokesman says that KMGH (TV) has indicated it would sign.

Arbitron and Nielsen have or will have meters in 11 markets jointly with Nielsen poised to enter its 12th (Denver) alone. Arbitron is testing its people meter in Denver, but has no plans to enter that market with a household meter.

## Goulazian Katz TV chief

Gordon H. Hastings has resigned as president of the Katz Television Group, and Pete Goulazian has been named as successor. Goulazian's career at Katz spans 17 years, including stints in several management positions. Most recently, he was senior vice president, Katz Television, and president of Katz Television Continental.



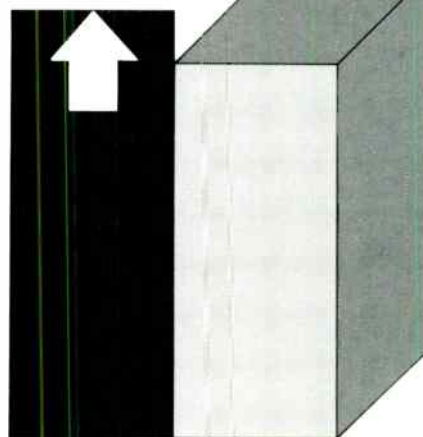
Goulazian

In a letter to general managers and general sales managers of Katz-repped radio and TV stations, Hastings notes that his decision to leave the company is based on a strong desire to pursue other interests both inside and outside the broadcasting industry. Hastings joined Katz in 1972, with four years in the Katz radio division, before moving to Katz Television in 1976. Goulazian will be responsible for the overall direction of the Katz Television Group's American, Continental and Independent divisions.

## December

### National business (millions)

+14.3%



1984: \$396.7

1983: \$347.1

Complete *TV Business Barometer* details p. 20



# Spot Report

## Campaigns

### **American Express Co., TV**

*Ogilvy & Mather/New York*  
CREDIT CARDS are being promoted for 12 weeks during first quarter in a nationwide selection of larger television markets. Media team worked with news, fringe and primetime inventory to persuade both men and women 25-plus.

### **ADT Co., RADIO**

*Gilbert, Whitney & Johns, Inc./Whippany, N.J.*

FIRE ALARM SYSTEMS are being recommended for nine weeks that started in late January in a widespread lineup of larger radio markets. Negotiators set schedules to reach adults 25 and up.

### **Anheuser-Busch, RADIO**

*Ted Bates Advertising/New York*  
MICHELOB BEER is being pitched for 11 weeks that started in mid-January in a long and coast-to-coast lineup of radio markets. Buyers arranged schedules to reach young men 18 to 34.

### **Bausch & Lomb, TV**

*Popofsky Advertising, Inc./New York*  
SENSITIVE EYES CONTACT LENS SOLUTION is being advertised for 13 or more weeks during first and second quarters in a select but nationwide spread of larger television markets. Mary Ellen Clark heads media team that lined up primetime, fringe and weekend inventory to appeal to young women.

### **Businessland, Inc., RADIO**

*Chiat/Day/Los Angeles*  
RETAIL CHAIN is featuring computers for seven weeks that started in early January in a long and nationwide

## New from Clorox

Except to reluctantly confirm rumors of its existence, marketing executives at Clorox are keeping close mouthed about Tackle, the company's new liquid disinfectant cleaner, set to enter the lists during first quarter against such competitors as Fantastik, Lysol, Pine Sol, and Procter & Gamble's Mr. Clean and Top Job. Agency will be Foote, Cone & Belding. And though there's no word from Clorox as to whether the rollout will be a slow, market-by-market or regional operation, or will move out nationally from the start, the betting is that the demographic target will be women 25 to 54.

spread of radio markets. Media plan calls for targeting business men 25 and up.

### **Kimberly-Clark Corp., TV**

*Foote, Cone & Belding/Chicago*  
SOFTIQUE is making 13 weeks of television appearances that started in early January in a fair lineup of sunbelt markets. Buyers arranged for the full range of dayparts to attract women 25 and up.

### **The Nestle Co., TV**

*Jordan, Case & McGrath/New York*  
NESTLE CRUNCH BARS are being offered for 10 or more weeks during first quarter in a long and nationwide spread of television markets. Negotiators lined up fringe, kid and weekend showings to reach young women, children and teenagers.

### **Ross Laboratories, TV**

*Laurence Charles & Free, Inc./New York*

SELSUN BLUE is scheduled for eight weeks of spot advertising that started in early January in a select but nationwide list of television markets. Media lined up fringe, news and prime access inventory to reach adults.

### **Jacobs Suchard, Inc., TV**

*Tatham-Laird & Kudner/Chicago*  
ANDES CANDIES are being recommended for 18 weeks that started in early January in a select but nationwide lineup of larger television markets. Buying team worked with primetime, fringe and daytime spot to reach women.

### **Trans World Airlines, RADIO**

*Ogilvy & Mather/New York*  
FLYING is being promoted for six weeks that took off in late January in over 50 markets, backing TV campaign on the networks. Radio target includes both men and women 25 and up.

### **U.S. Army, RADIO**

*N W Ayer/New York*  
ENLISTMENTS are being encouraged for six weeks that started in early February in a long and nationwide lineup of radio markets. Preferred demographic is young men, 18 to 24.

### **Van Munching & Co., RADIO**

*SSC&B, Inc./New York*  
GRIZZLY BEER is scheduled for six weeks of radio advertising that started in late January in a long and coast-to-coast list of markets. Buyers set their sights on young males 18 to 24.

### **Wool Bureau, Inc., RADIO**

*Placed Direct/New York*  
WOOL is being promoted for six weeks that started in early February in a select but nationwide list of radio markets. Target audience is adults 25 and up.

# Appointments

## Agencies



**Christopher Clements** has been promoted to senior vice president at Fahlgren & Swink, Marion, Ohio. He joined the agency in 1972 as consumer media director and is currently corporate media director for all company divisions.

**Barbara Kunen** has stepped up to senior vice president at McCaffrey and McCall. She is director of local broadcast operations at the agency and is now promoted from vice president.

**Cheryl Lodinger**, media director at Diener/Hausser/Bates, New York, has been promoted to senior vice president. She came to the agency in 1978 and was named a vice president in 1982.

**Bobbie Spencer**, media director at Ensslin & Hall Advertising, Tampa,

## New to TV

Sorg may be the first financial printer to try television. Don Hermann, partner of Sorg's agency, Kolker, Talley, Hermann, Inc., explains that Sorg's target market is fairly narrow—chief financial officers, corporate secretaries and attorneys who work with documents such as corporate prospectuses, and “who require both accuracy and speedy delivery.” The advertising started January 7 and is being concentrated through February in New York, Chicago, Los Angeles and San Francisco.

Commercial placement is also concentrated—in late news shows, in local adjacencies to the networks' Sunday news magazines like *Meet the Press* and *This Week with David Brinkley*, and on cable's Financial News Network. At the end of February, says Hermann, results will be evaluated to see whether the spot advertising should be continued. Previous advertising had been via direct mail and *The Wall Street Journal*.

has been elected a vice president of the agency. She has been with the company for nine years.



**Jacqueline J. Hunter** has joined Baxter, Gurian & Mazzei, Inc., Beverly Hills, Calif. as media director. She moves in from a media supervisor's post at N W Ayer/LA.



**Janet Brav** is now a vice president and associate media director at Foote, Cone & Belding/New York, handling the agency's Frito-Lay and Bermuda Tourism accounts. She was formerly a vice president and media director at Ted Bates.

**Leslye Geller** has been promoted to associate media director at Popejoy & Fischel Advertising, Dallas, reporting to **Rose Saginaw**, senior vice president of marketing services. Geller is succeeded as media supervisor by **Lyn Wethy**, who steps up from a post as planner/buyer.

**Melba Acton** has been elected a vice president at Valentine-Radford, Inc.,

## Potential for spread

The Krystal Co.'s new television and radio spot campaign out of Saatchi & Saatchi Compton kicked off last month in eight southern states, but if current expansion plans jell, upcoming advertising could spread into still more markets. Campaign, aimed at "the all-American family" in 27 markets, relates food, family and fun to feature such Krystal menu items as chicken strips with country fries and the new "Big K" burgers. The two 60-second radio commercials use the same music as the TV messages to reinforce Krystal's "really cookin'" theme.

## One Buyer's Opinion



**Kornblum**

## More innovative advertising urged for retailers

**M**any thousands of stores and outlets offer the same products, the same atmosphere, the same prices, the same service, and so on. It's no wonder that a lot of them are having a difficult time exciting and attracting the target of their efforts—the same consumer!

In research conducted by our company, we put a number of co-op advertising programs in front of consumers. We went with point-of-purchase, newspapers, magazine advertising and radio and television commercials. A surprisingly high number of people surveyed recalled the brand, saw the product, saw the price, but in many cases, lost total sight of the retailer doing the advertising. Co-op is obviously a significant source for dollars, but there are many retailers who run the very definitive risk of losing their own identity through their zeal to attract vendor dollars.

Meanwhile, with the arrival of the 25-39 year old "baby boom" customers, who now make up more than 40 per cent of the total U.S. civilian work force and who earn about half of all U.S. personal income, we are entering an age where old, conformist, acquisitive values will give way to individualism, experimentalism, direct experience, appreciation of diversity, and, importantly, gratification appeal. The central problem in our marketing will be how to sell our customers based on experiences and not just items. Offerings of both pleasure and escape will need to tap the intangibles like human relationships, feelings, dreams and hopes, rather than simply, "Come in now because it's on sale!"

**The singular goal of retail advertising** is to be "attention compelling"—to capture the consumer's mind and convince them that the advertised store is the best possible alternative. The suggestion is not that all retailers increase their budgets by 25 or 30 per cent. But they should insist on a marketing and communications plan that gets their message across. We spend so much time getting the best selection, the best prices, developing the best visual merchandising, the best staff training, the best service—yet, in many cases, we never effectively tell our customers what we have done!

A retailer must find ways to be different. He must look for new avenues of approach, new ways of doing things, and new media. Each individual retailer has strengths and positive attributes that must be communicated to the consumer.

Once a retailer has determined who he is and what he wants to do, he should draft a written plan for communicating his message to his target consumers. And he should make sure that the communication plan is not simply an advertising plan. Each and every ingredient in the consumer approach that works toward the development of consumer perception of his store should be covered. He should be creative, be innovative, be aggressive, and, above all, stand out!—**Warren Kornblum**, president, Gray, O'Rourke, Sussman International, Toronto, in a speech before the National Retail Merchants Association convention in New York



**THRILL YOUR  
VIEWERS.**





# TERRIFY YOUR COMPETITION!

The Fox Mystery Theatre is thirteen 90-minute features that bring together Hollywood's top writers, directors and performers to create the kind of heart-in-the-throat entertainments that audiences scream for!

*Peter Graves is your host for a foray into fear, a detour into danger and a trek into terror!*



A tattoo that covers the body of a killer with the face of his victim! A video-taped Last Will and Testament that records a murder! A mysterious necklace that glows with the guilt of its wearer! A medieval church whose destruction unleashes its "residents" on the 20th century!

The Fox Mystery Theatre! It's so good that it's scary!

**FOX MYSTERY THEATRE**

First Time On Television!



## Media Professionals

### Drexler explains DDB's new Media Technology unit



#### **Mike Drexler**

*Executive vice president  
Director of media &  
programming  
Doyle Dane Bernbach*

In describing Doyle Dane Bernbach's recently formed new Media Technology Development unit, media chief Mike Drexler surveys its purview—to study the possible advertising applications of the new communications technologies as well as their potential effect on current advertising activity, both domestically and abroad—and sees as issues of immediate domestic concern for the unit the continuing evolution of cable “beyond the potential for new networks,” to look at how pay-per-view services affect viewing habits, and the possible advertising applications of pay-per-view.

Drexler also points to the issue of VCRs, which he terms “a minor problem today, but one that is likely to grow as more viewers acquire them.” He adds that the agency is also watching to see whether VCR use “develops primarily as a rental market or as a purchase market, if and when software prices drop.” And he notes that DDB is now developing tailor-made cassettes for some of its own clients.

Another DDB priority area, says Drexler, is “the potential of advertising applications of teletext and videotex,” which “could change the face of direct marketing.” He adds that what happens with these developments in the near future “could depend on what happens in the developing situation regarding Trintex, the CBS-Sears-IBM venture with videotex.

He also observes that “awhile back, we thought DBS might move ahead quickly. But now, with the drop out of some of the major players, DBS is on the back burner.”

Drexler says that an important goal for the new unit is to be able to use it “as a central information source on communications developments both here and overseas, so that what we learn anywhere in the world can be used for clients of all offices throughout our whole worldwide agency network. What we've learned here, such as what kind of programs and what kind of advertising approaches work in cable, may have applications in other countries. On the other hand, a couple of countries are ahead of us in such areas as use of videotex and teletext, and we can learn from them, too.”

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## Spot Report

Kansas City. She came to the agency in 1973 and is currently an associate media director.

## Representatives



**Peter Moore** has been appointed president and chief executive officer of Selcom, Inc., parent company of Torbet Radio and Selcom Radio. Moore steps up from president of Torbet Radio to succeed **Lou Faust**, now chairman of the board of Selcom, Inc.

At Selcom Radio, executive vice president **Bob Smith** will assume direction of operations until a direct successor has been named to replace **Barbara Crooks**, who has resigned as president for personal reasons.



**Danielle Webb** has been appointed manager of the Detroit sales office of Katz Independent Television. She transfers from New York where she had been sales manager of Katz Independent's Swords team.

**Rita E. Starr** has been promoted to office manager and **John A. Chichester, Jr.** to sales manager at the Detroit sales office of Blair Radio. Starr advances from sales manager and Chichester moves up from account executive.

**Kevin Nugent** has been named a group sales manager for the Falcons sales team in Petry Television's New York office. He first joined Petry in 1979 and now transfers from a group sales manager's post in Petry's Chicago office.

## Stations

**Don Markwell** has been promoted to president and chief executive officer of Colonial Broadcasting Co. He had been executive vice president of the company and general manager of WLWI AM-FM Montgomery, Ala.



**Thomas J. Durney** has been named vice president and general manager of Metromedia's WASH(FM) Washington. He moves in from Denver where he had headed KHOW. Before joining Metromedia, Durney had been executive vice president of Broad Street Communications and general manager of WQUE AM-FM New Orleans.

**Ernest D. Madden**, vice president and general manager of WEHT-TV Evansville, Ind., has been named

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#### THE RADIO LIST

Get order forms from Bill Fromm, THE RADIO LIST - (516) 676-7070. 7 Cathy Ct., Glen Head, NY 11545.

senior vice president, Evansville Division, Gilmore Broadcasting Corp. He joined the station as an account executive in 1961.

**Arnold J. Kleiner** has been appointed president and general manager of WMAR, Inc., licensee of WMAR-TV Baltimore. Before joining the station as vice president and general manager in 1981, Kleiner had been director of sales at WPVI-TV Philadelphia.

**Clarke R. Brown, Jr.** has been promoted to vice president and general manager of KSON AM-FM San Diego, recently acquired by Jefferson-Pilot Broadcasting Co. He had been assistant vice president and general sales manager of Jefferson-Pilot's WQXI AM-FM Atlanta.

**Daniel L. Monroe**, staff vice president, controller/manager, labor relations for Meredith Corp.'s Broadcast Group, has been promoted to vice president, staff operations for the group. Meredith owns and operates seven television stations and two radio stations.

**Charles E. Webb** has been named vice president/general manager of WVVA-TV Bluefield, W. Va. He moves in from Vermont, where he had been president and general manager of WNNE-TV White River Junction.

### MMR advisors

Detroit members of Major Market Radio's Agency Advisory Board, gathered for their first official meeting last month, included Pat Pearce-Martin, assistant media director at Leo Burnett; Bob Mitchell, vice president-manager, spot broadcast at Campbell-Ewald; Pam Devine, media director at Kolon, Bittker & Desmond; and Ron Wroblewski, vice president-manager, spot broadcast at D'Arcy MacManus Masius, Detroit.

Other agency members are Pam Iverson, associate buying director at Kenyon & Eckhardt; Pat Cuda, vice president, group media director at Ross Roy, Detroit; and Harvey Rabinowitz, vice president-Detroit media director for W. B. Doner & Co..

The Detroit group, like MMR's other agency advisory boards around the country, was formed to improve the buyer-seller relationship by sharing ideas and information on problems and opportunity areas that arise in the agency-rep-station interchange.

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## Spot Report



**Darrell Blue** has been appointed station manager of KXLY-TV Spokane. He steps up from operations and program manager and will continue to head the station's programming operation.

**James B. Thompson** has been promoted to vice president, sales at KYW-TV Philadelphia. He advances from general sales manager at the Group W station.

**William (Dan) Harley** has been named acting general manager of KGCT-TV Tulsa. He succeeds **Ray Beindorf** who has resigned.

**Michael D. Granados** has been appointed station manager and director of marketing at Pappas Telecasting's KMPH-TV Fresno-Visalia, Calif., and **Lise Markham** becomes national sales manager of the station.

### Petry promotes

Stewart R. Strizak has moved up to group sales manager of the Blue Team at Petry National Television in Chicago, and Judy Obernier has joined the firm as sales manager for Petry's Tampa office. Also at Petry, Tino Pappas has been named director of special projects for Petry Television and Petry National Television, and Cheryl Soucy becomes director of marketing for Petry Television, reporting to Harry Stecker, senior vice president, marketing.

Soucy had been assistant director of research at Storer Television Sales. Pappas came to Petry in 1974 as a research planner and now steps up from senior group manager and associate research director, reporting to Teddy Reynolds, vice president, director of research for Petry Television.

Strizak had sold for Metro TV Sales and for TeleRep before joining Petry in 1977. Obernier had been regional sales manager for WPLG-TV Miami.

**Jim MacDermott**, station manager of General Electric's KCNC-TV Denver, has been elected a vice president. Before becoming station manager in 1981, MacDermott had been finance manager of General Electric Cablevision.

**Robert H. Lawson**, sales manager of WPEC-TV West Palm Beach, has been named vice president, sales at the ABC affiliate. He first came to the station as a salesman in 1979.

**Terry Dean** has joined Group W's KYW Philadelphia as general sales manager. He moves in from Cincinnati where he had been vice president, general manager of WMLX and WUBE(FM).

## Buyer's Checklist

### New Representatives

**Blair Radio** has been chosen as national sales representative for KTAL(FM) Texarkana/Shreveport. The Weicho Media property switched from a country music format to AOR in December.

**Caballero Spanish Media** has added KSKQ Los Angeles, KREL Las Vegas, and XHFG(FM) San Diego-Tijuana to the Caballero Radio Spanish-language Network. New additions bring Caballero's affiliate total to 84.

**Independent Television Sales** has been appointed to sell nationally for KDTU-TV Tucson. It's the first independent station in the market and is owned and operated by the Diocese of Tucson.

**Major Market Radio** is now national sales representative for KLTR(FM) Houston. The adult contemporary station is owned by Gulf Broadcasting Group, Inc.

### New Formats

**WGR-FM Buffalo** (formerly WGRQ) has switched to a new adult contemporary format. The Taft station formerly featured album-oriented rock.

**WMTE Manistee**, Mich., has completed its transition to a big band-bits format. The station, owned by Charles Hedstrom, has also installed a new Harris SX-1 transmitter.

## New Affiliates

**The ABC Entertainment Network** has signed new affiliates KFYI San Francisco, WQDR(FM) Raleigh, N.C., WCCI Louisville, WYNK(FM) Baton Rouge, and KCCY(FM) Pueblo, Colo.

**The Mutual Radio Network** now includes new basic affiliates KMPC Los Angeles, WBAL Baltimore, KFIZ Green Bay, Wisc., and WMGN(FM) Petosky, Mich.

**NBC's Talknet** has recently added new affiliates WHJJ Providence, R.I., WIBC Indianapolis, WKBW Buffalo, KLBJ Austin, Texas, and WKIS Orlando.

## New Name

As part of its corporate restructuring, the name of **MTC Properties** has been changed to **Midwest Communications, Inc.** Company, headed by W. T. Doar, Jr., chairman, is licensee of WCCO, WLTE(FM) and WCCO-TV Minneapolis-St. Paul and WFRV and WJMN-TV Green Bay-Escanaba.

## Transactions

**Shamrock Broadcasting Co., Inc.** has filed with the FCC to purchase WHB Kansas City from Storz Broadcasting Co. Shamrock already owns KUDL(FM) in the same market.

**TransCOM Communications of Utah, Inc.** heads a limited partnership that has now completed the purchase of KUUT(FM) Orem-Salt Lake City from **Christenson Broadcasting Co.**

## Seltel selects execs

Phyllis Taormina, Frank Truglio and Anthony Fiore have been promoted to vice presidents and national sales managers at Seltel Inc. Fiore now directs sales for the rep's Independent Rangers team at all sales offices across the country, Taormina heads sales of the Independent Raiders team at all offices, and Truglio directs sales nationwide for Seltel's Independent Rebels team.

At the same time, RoseMarie Ferrara, Ben Kulikowski and Brian Connolly have advanced to New York sales manager posts for their respective Independent sales teams. Connolly heads sales of New York's Rebels team, Ferrara directs Rangers sales efforts in New York, and Kulikowski manages New York's Raiders.



## **UPGRADE PAYOUT**

**Closer analysis  
of upgrade, rebuild  
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*February 4, 1985*

## **AD SALES PROFIT EYED**

**A 40% margin  
held realistic by  
veteran operators/12**

## **GUIDES GET BASIC**

**Program guide  
publishers follow  
marketing trend/16**

*Section Two*

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- 4. The only publication with a digest of feature articles in three languages – French, German, Spanish, and at times in Italian.**
- 5. Produced and edited by a staff of professionals. Published by Television/ Radio Age, with 30 successful years in the industry.**

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Adrian Ball,  
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New York, NY 10020  
212-757-8400

Alfred J. Jaffe, VP & Editor  
Sanford Josephson, Ed. Director

### **Hollywood**

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February 4, 1985

# CableAge

System operators considering rebuilds and upgrading are taking a closer look at the projected payback before making their decisions. Community pressure for upgrading is playing a smaller role.

## **Rebuilds get closer value analysis 8**

A profit margin of 40 per cent before taxes, depreciation and amortization is the consensus of what systems see for their ad sales efforts. Many are just beginning to set their goals.

## **Ad sales becomes a profit center 12**

Following the emphasis cable operators are placing on their basic services, many of the program guide publishers are featuring basic service programs and personalities more prominently.

## **Program guides give basic a boost 16**

Cable operators not involved in telephone bypass systems are missing a good bet, according to L. F. Rothschild, Unterberg, Towbin.

### **WALL STREET ANALYSIS**

## **Investment firm pushes bypass systems 20**

Discontinued operations have played a significant role in the recent earnings growth of a "reborn" Burnup & Sims.

### **CORPORATE PROFILE**

## **Burnup & Sims charts long-term growth 24**

### **DEPARTMENTS**

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## Special cable report mulled in PeopleMeter trial

With AGB Television Research rolling out 440 PeopleMeters in the Boston market this month for extensive testing, there has been talk about refining the audience measurement techniques involved to better show the level of viewing to cable networks. David Bender, vice president of research at USA Network, which is one of the sponsors of the trial to deliver an alternative to Nielsen and Arbitron television audience measurement, says "people" viewership is a major concern in cable.

"There's no problem in household viewing measurement," Bender declares. "But in the Nielsen diaries, you find an underreporting of people upwards of 50 per cent. This is because they may not know what they're watching, or they may be watching hockey on USA and crediting it to ESPN or a woman's program on Lifetime and crediting it to USA. That's why the cable networks have a very special interest in the PeopleMeter."

The approach, widely used abroad, employs a remote control device on which viewers press a button to indicate what they are watching. AGB claims it can deliver better "people" information with a larger measurement base than the other ratings services and at a lower cost.

Bender states that the Boston experiment needs to provide additionally for cable's small audience: "With a sample of 440 and a little more than 40 per cent cable penetration, you're down below 200 cable homes in the sample. An individual network like USA would be well below 200. Currently you need a 0.5 rating to be reported." He suggests one of three things be done in this study to validate the PeopleMeter: (1) Drop the requirement to 0.1 "or whatever," (2) use total cable households as the denominator for the 0.5, or (3) express the rating as a proportion of the given network's universe in that market. Bender says he's particularly interested in determining whether the PeopleMeter can show reliable cumulative audiences for cable networks.

**Industry support.** AGB executive Richard Hallwood reports Bender's ideas are seriously being considered. He says his company is going into the Boston test with about \$100,000 in industry support; the goal was \$1,050,000. The test now has a total of 32 sponsors. HBO and USA committed early on, and Cablevision of Boston has joined more recently. Sponsors include all three broadcast networks and a large number of advertising agencies.

## CAB conference broadened

A broadened perspective will be evident at Cabletelevision Advertising Bureau's fourth annual conference, to be held at Sheraton Centre in New

York March 26 and 27. According to Robert Alter, president, there may even be some broadcasters attending the second day of the conference. The first day, as before, is limited to cable executives, while the second day also includes advertising executives.

Alter says the conference advisory board for the second day, which includes representatives from advertisers and agencies, has pointed out that no one segment of the advertising world can be looked at in a vacuum, so this year's event will deal more with the viewer's perception of cable programming. He notes promotional materials for the conference are being sent to some leading broadcasters, "but we don't want them swamping the meeting."

With attendance at a nearly jam-packed 1,100 last year, Alter expects this year's attendance to exceed it and says registration may have to be cut off somewhere between 1,100 and 1,200. The heightened interest is attributed, for one thing, to the growing number of systems in ad sales, as evidenced by a 30 per cent increase in CAB membership over the last year in terms of dues paid. He says association membership now represents MSOs with 80 per cent of cable subscribers and 18 of the top 20 MSOs. He elaborates that some 50 per cent of cable subscribers were exposed to local advertising at the end of 1984, compared with 40 per cent in '83 and about 10 per cent four years ago when CAB started.

**Format changes.** A new element on the opening, cable-only day will be 16 simultaneous "open forum" sessions, using an approach similar to that employed at the annual conferences of the Cable Television Administration & Marketing Society (CTAM). Tables are set up, allowing a handful of participants at a time to listen to brief presentations by experts and ask questions, subsequently moving to another table. Alter says these presentations will include more "show and tell" than those at CTAM conferences. Topics will range from hiring and compensating salespeople to putting together a successful interconnect.

## Mooney takes aim

If the National Association of Broadcasters expects to revive the must-carry topic this year, it apparently will get unenthusiastic, if any, help from the cable industry. "I really don't think it is in the cards that there should be another tripartite agreement, and I am skeptical that some agreement could be reached on must-carry," says James P. Mooney, president of the National Cable Television Association.

Two years ago a similar effort by the NAB, NCTA and Motion Picture Association of America to reach a three-way agreement on must-carry and copyright issues failed to clear Congress. Also mitigating against cable participation have been recent developments in which the Federal Communications Commission reportedly has developed a majority in favor of requiring cable systems to carry multichannel television sound (stereo) and an FCC decision widening the market area of Orlando, Fla., thus putting additional stations onto the must-carry

platter for cable systems in that area.

Other than that, Mooney expects to be fighting off an effort by the Society for Private and Commercial Earth Stations (SPACE) to get legislation allowing the general public to have access to cable programs beamed by satellite. Mooney says SPACE is posing as a public interest organization when in fact it is a front for companies that would profit from increased sales of earth stations.

NCTA also will be keeping close watch on the FCC and its implementation of last year's Cable Policy Act. It also will be watching tax work on Capitol Hill, since the Treasury Department's early proposal would eliminate investment tax credits. And, Mooney says, NCTA will also be listening for the footsteps of telephone companies, which he expects to continue to try to gain cable turf.

---

## Head-to-head on copyright

Copyright royalty fees were a major bone of contention when NCTA president Mooney faced off against Jack Valente, president of the Motion Picture Association of America; and new baseball commissioner Peter Ueberroth at a recent luncheon in New York of the International Radio and Television Society.

Valente asserted it's become apparent the cable industry will try for lowered copyright royalty fees. He warned that if it does so the MPAA will then push Congress to repeal "restrictions on copyright owners," namely the compulsory license. He contended the compulsory license was intended to help a "swaddling industry" grow but that, with 20 top MSOs now doing 60 per cent of the business, the market situation should be whatever the systems are willing to pay to carry the programs.

Mooney countered that copyright is not "a state of nature" but "a form of regulatory activity." He asserted, "Jack talks about a fair price, and a fair price is about as much as he can get." Ueberroth said some of the 26 team owners he deals with would like to prohibit superstations from carrying their games, while others, including himself, would like to see baseball interests work with the stations. He said he expected to see successful negotiations with "passive superstations."

In other subjects, Mooney expressed fear of what a ban on beer and wine advertising would do to cable sports. He also forecast that pay-per-view, in the next few years, would make "devastating inroads" on home video rentals. He indicated the possibility of constraints on home taping has not been eradicated, noting that the Supreme Court has only dealt with time-shifting, but will soon have to address the copying of pay services and of videocassettes.

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## Banking on science

The cable industry's newest ad-supported basic service, The Discovery Channel, will have more than 10 million subscribers when it is launched March 31,

asserts its senior vice president for marketing. "We already have 444 systems with 8.7 million subscribers lined up," says Joseph Maddox.

The channel, which is free to operators, will run for 12 hours a day, and be science and technology oriented. "Ninety-nine per cent of our programming has never been seen before on U.S. television," says Maddox, former vice president at N W Ayer and ex-marketing manager for *The Wall Street Journal*. Sources of programming include TV Ontario, the film boards of Canada, Australia, and New Zealand, and the BBC, he says. "We have our first year of programming in the can," he adds.

Each program hour will have eight minutes of advertising, including two minutes set aside for the local operator. The Discovery Channel is trying to sell as much as possible of the remaining six minutes per hour to charter advertisers, who would get product exclusivity for a long term commitment such as three years, Maddox says.

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## Jerrold Starfone price set

General Instrument's Jerrold division will be selling its new Starfone product for between \$45 and \$55 a unit, the company discloses. The units, which haven't been field tested yet, are expected to be ready by the third quarter of this year. Starfone was introduced at the Western Cable Show.

Starfone is being billed by Jerrold as a cost effective way for one way cable systems to offer impulse pay-per-view. The system employs the cable system for downstream communications to the subscriber's home and a telephone return path for upstream communications. It is compatible with all one way Jerrold addressable systems using Jerrold Starcom 450 converters. Starfone provides opinion polling and limited shop-at-home capabilities, with the capacity for up to 15 transactions.

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## Changes at former GE units

Colony Communications will be handling the local ad sales at four United Artists systems that were recently absorbed during the merger with General Electric Cablevision. The contrast is part of a host of management changes resulting from the merger.

The four cable systems, which serve about 190,000 subs, are in Grand Rapids, Mich.; Evansville and Anderson, Ind., and Peoria, Ill. Marvin Jones, president and chief executive officer of the United Artists Cablesystems, explains that the former General Electric Cablevision systems weren't able to make a profit selling local ads. "Colony has the expertise and the sales and marketing staff in place, so it will take the operating burden off our system," Jones says. "We at United Artists, on the other hand, have very little experience in the way of local ad sales."


Otherwise, the combined cable operator's top management structure shapes up this way: Jones,

(Continued on page C26)



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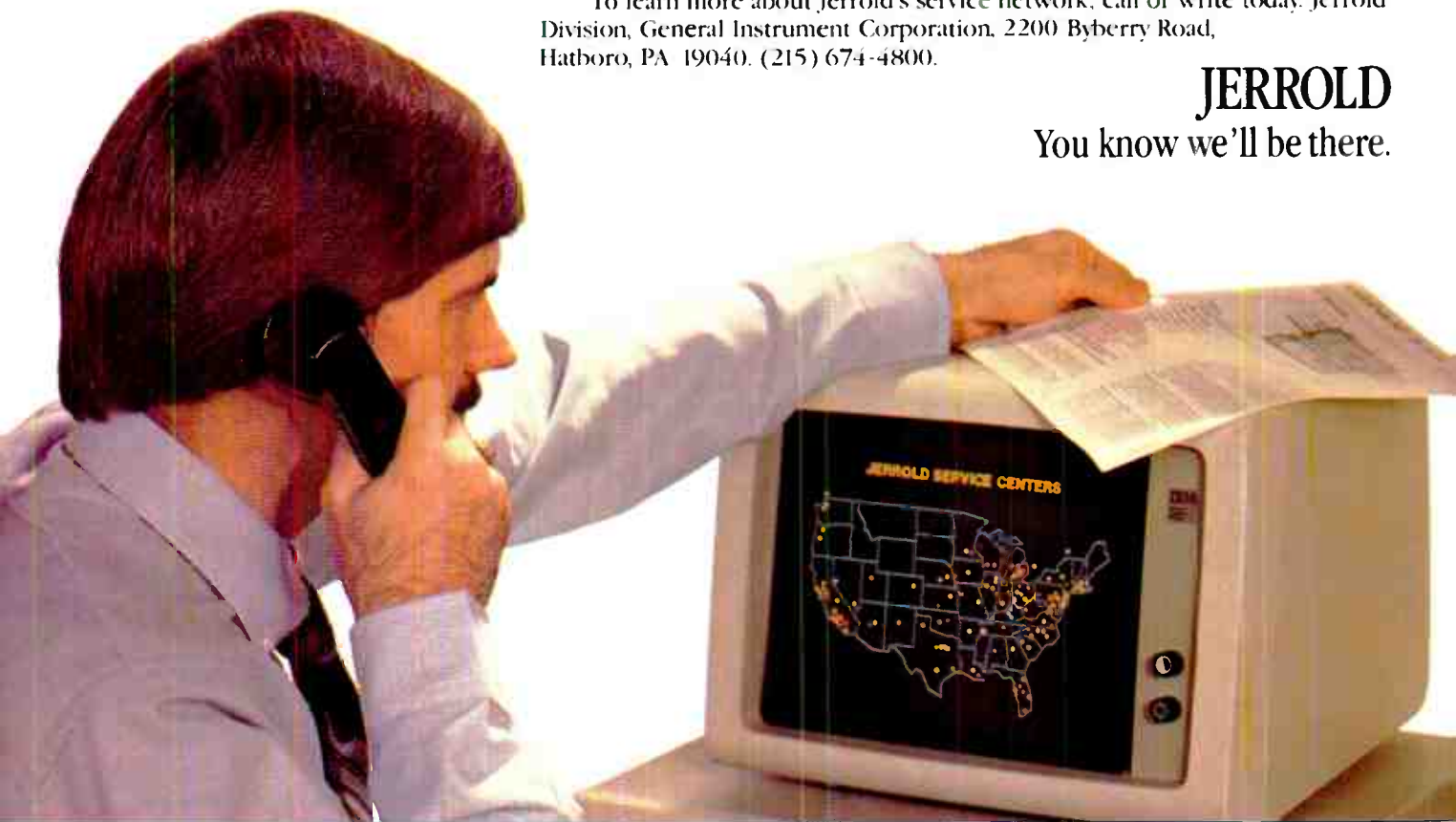
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February 4, 1985

# CableAge



**Bruce Clark** of Colony Communications emphasizes the attention placed on the upgraded system paying back the investment: What kind of services will reach the untouchables? What pay services are different from the ones offered? Is it time to expand ad sales?

Cost-efficiency, payback considered more important than franchise pressure

## Closer analysis precedes system upgrades, rebuilds

BY JOEL C. MILLONZI

**C**ost and payback of upgrading and rebuilding older systems are getting a much more detailed review by operators these days before the go-ahead is given. While the perceived need for increased channel capacity and the likes of addressability may not be as great today as it was a couple years ago, other factors are entering into the decision-making process.

For one thing, now that operators are free to raise basic rates without approval from their franchising authorities, they still feel they must justify these increases to the community—and improved service may be part of the bargain. Some are still upgrading or rebuilding reluctantly—primarily as franchise insurance, but there is a growing tendency to consider cost-effectiveness before community relations.

### Addressing old plant

Aside from the need for more channel capacity, a growing number of operators are confronted with old plant and are weighing whether a complete rebuild would be more or less costly in the long run than an upgrade where remaining components of the old system may ultimately result in heavy maintenance costs.

Rode Thole, executive vice president of the telecommunications group at Heritage Communications, describes the economic questioning pattern that Heritage's management team applies to the upgrade decision. Thole says, "We ask questions such as, 'What kind of incremental revenues can be generated from this particular system if we expanded channels and introduced multipay or additional basic tiers? What does expansion do to the financial health of the system? Can we generate enough business in terms of incremental revenues and cash flows to justify the investment?'"

As with most MSOs in this position, Heritage will conduct a rate of return analysis to determine the payback period. In projecting revenue, Thole and his colleagues examine the demograph-

ics of the market and the communication needs of the community—the level of effective demand for additional services. Revenue projections are compared to the costs of the upgrade, and a decision is then rendered as to the level of upgrade which the analysis justifies.

### Equation in Texas

Thole cites Heritage's south Texas Rio Grande Valley systems as an example of operations presently being upgraded. "When we acquired these systems in 1980, there were 29,000 basic subscribers and a small complement of HBO subscribers," he says. "The systems were very old and deteriorating, and we committed to a total rebuild of the entire 1,100 miles of plant with the understanding that the rebuild would allow us to introduce expanded basic service and to add multipays. In addition, the rebuild would give us a more reliable system and thus improve our community and government relations."

The south Texas rebuild amounts to \$25 million and has accounted for a subscriber lift to 65,000 and a substantial increase in multipay units.

### Rate of return

Heritage likes to see an internal rate of return of approximately 20 per cent. To determine what's needed, the Heritage system manager works with his operating vice president to draw up the proposal, which is then given to the accounting department to do the internal rate of return. Thole reports that Heritage has done considerably more upgrading of systems than rebuilding. "We now rebuild all plants to 400 MHz," he says. "We have not made a wholesale commitment to anything beyond that. Many of the communities in which we operate are small to medium sized and probably will not require 50 or more channels in the next 10 years. We simply don't build more capacity into our systems than we need. We're very careful not to overload our systems with non-productive assets to ensure that the financial performance will be solid."

Barry Lemieux, executive vice president and chief operating officer at



American Cablesystems, says his company shoots for a three-year payback period on invested capital. "We take a look at our cash flow and operating income before interest and depreciation," Lemieux says, "based on the assumptions of what we would be able to achieve in incremental income post rebuild or newbuild, if we're able to reach a payback of under three years. It's a go situation as long as capital is not scarce. If the payback period is in excess of three years, there would have to be an extenuating circumstance for us to proceed with that capital project." Lemieux gives franchise renewal as one possible extenuating circumstance where a rebuild may be undertaken "in advance of renewal date with the acknowledgement that a rebuild will be necessary to continue the franchise anyway."

### Projecting cash flow

American Cablesystems rebuilt its Rockland County New York system in 1983-84, spending \$1 million in capital improvements. In the analysis, American projected that it would have an incremental cash flow in excess of that amount over three years. Lemieux says, "Our projections were on target. We've taken our annual cash flow in that system from \$800,000 to \$1.3 million in a two-year time frame. Our revenue per sub has risen from approximately \$17 to \$24." Lemieux explains that the upgrade enabled the system to go from two premium services to eight. It permitted some repackaging and accounted for a subscriber lift of some 1,700.

Lemieux observes, "Generally speaking, if there is pent up demand for new services or improved service, then the additional cash flow should compensate you for your capital investment." Offering some perspective on the issue of the upgrade, Lemieux says, "I have a feeling that sometimes operations underestimate the potential of new services and repackaging to invigorate the market. It provides a fresh opportunity for the system to create a new look and market position. The important thing is to continue the appraisal process, to have a bias for action rather than inaction when it comes to looking at opportunity. In the Rockland case, we had \$17 per sub which was well above the industry average at that time. It would have been very easy to doubt that we could go from \$17 to \$24 in a couple of years. Careful market research helped us hone in an optimum packaging and pricing and persuaded us that the conditions were ripe for expansion."

### Decision-making variables

Cable consultant Lee Caudill, principal in the firm of Cresap, McCormick and Paget isolates the variables in the

upgrade decision-making process. They include the condition of the existing plant, the state of the plant in relation to current technology, the level of customer churn and new market demand. In Caudill's words, "If you start playing around with those four variables you can come up with some rules of thumb."

"If you have high penetration, new plant and low churn, you probably don't want to upgrade. If, however, you add the factor of new market demand, the picture may change. There may be some new services that may appeal to the secure base and upgrading may be worthwhile. Even though there may be new plant, the technology may have advanced so much that you're missing some services that would appeal to basic subscribers."

### Middle aged plant

Caudill gives a second situation of a system with low penetration, high churn and middle aged plant. "In this circumstance," Caudill says, "you may want to upgrade if you think that it would help you to penetrate your customer base better than you have been. Since the plant is already partly depreciated, you may be able to afford a new plant. Obviously, if you have a plant which is fully depreciated and doesn't stand up to current technology, you'll want to do a careful study to determine what additional revenue the new technology will bring. In this circumstance, you'll also want to determine that cost of financing in the context of the new technology."

Caudill says the decision to upgrade may be a strategic one. She says, "If you believe, for example, that the local telephone company will eventually be a competitor for products and services, you may want to upgrade to maintain your position and not lose your base." Caudill adds, "I would not upgrade under pressure from the franchise commitment. I think that's the weakest reason to upgrade. It really should be a market and business decision as opposed to a regulatory commitment. Local officials generally understand a well-reasoned business case. Where there's a failure to reach agreements with local officials it's usually because the business case is a weak one and the cable operator has not adequately shown the full financial implications of making a change."

### A team effort

Bruce Clark, vice president at Colony Communications, explains that the upgrade decision is a team effort. Among the players Colony typically involves are the system and regional managers, the director of marketing, the controller, the director of operations and the director of public relations.



**Barry Lemieux of American Cablesystems says his company shoots for a three-year payback on invested capital in rebuilds. He cautions against underestimating the potential of new services to invigorate the market.**

Clark emphasizes the amount of attention placed on positioning the system to pay back its investment. "The key question," he says, "involves getting to those untouchables. What kind of services will reach them? What pay services are unique and different from the ones you're now offering? Is it time to expand ad sales? How can the universe of your satellite service audience be increased to enhance your advertising revenue?"

### Long-term projection

Jim Brown, Wometco's Cable TV's vice president and director of operations, says that even though management usually has an informal understanding of whether an upgrade will be profitable, the management team still calls for a *pro forma*. "Most of the time," says Brown, "the upgrade involves the adding of a six to 10 channel tier together with one or two additional pay services. We ask the system manager to project what he feels will be the long term (five to 10 years) additional subscriptions and revenues. The capital costs are also in the equation, including the receiver, the earth station, headend equipment and amplifiers. Programming costs must also be considered. When he gives us his suggested pricing scheme, we run it through our computer program and determine what the rate of return on the investment will be."

Brown points out the particular nature of the smaller system. "Your fixed costs are higher in the small system," Brown observes. "The absorption of those fixed costs becomes an important item upon which to focus. In those cases,



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we might tend to add more than one pay."

Wometco generally upgrades to 54 channel capacity but is not at this time putting in the modules, amplifiers and other equipment necessary to actually operate all of the channels. Brown explains, "If somehow in the future the industry comes up with the programming and services that warrant that many channels, we at least won't have to encounter major expenditures. At present our customers are satisfied with 36 channels."

### Classic systems

David Leonard, assistant vice president for finance at United Cable Television, says, "Our classic systems tend to be upgraded more frequently. Typically we upgrade them on a regular basis to the extent that incremental programming becomes available requiring additional channel capacity and represents what we consider an opportunity to increase penetration and sales." At this time over 90 per cent of United's systems have 35 channels or more." Leonard continues, "When we upgrade we attempt to do so in a manner consistent with rebuild requirements which are, of course, determined by the engineering performance."

In terms of the financial viability of the potential upgrade, Leonard says, "We evaluate each project incrementally. We look at capital expenditures, anticipated revenues, expense streams and ultimately conclude with a net present value of the project. If it meets target hurdle rates, we build it. It boils down to looking at the economics of the investment by focusing on the relevant cash flows after tax."

Like most companies faced with expansion decisions, United doesn't focus on any one particular indicator but considers a number of factors in the process. As Leonard states, "We're not so much concerned with any one financial measure whether it be payback, internal rate of return or net present value. It's more a combination of all of them. While I haven't analyzed all of our rebuilds in the aggregate for a payback time, I would imagine a three to five year period sounds pretty reasonable."

### Upgrade confusion

Mike Morris is vice president of Videophile Inc., a consulting firm specializing in upgrade analysis. Morris observes that upgrades sometimes have a bad name. He explains, "Upgrades have typically been confused with drop-ins. In a drop-in you plug in modules or add amplifiers to get more channels. The difficulty of a drop-in lies in the fact that nothing else in the entire plant is addressed. You wind up putting those brand new shining modules into

an old housing that may have corroded connectors and whose mechanical and electrical integrity is poor. The result is a very poor performance, whereas the real meaning of an upgrade is to improve the system's performance by a total analysis of all components in the system."

Morris explains that the notion that an upgrade leads to substantially increased expenses stems from the drop-in approach. "If you don't do a total upgrade and examine all parts of the system, chances are there will be increased costs. Whenever one expands the bandwidth of a system say from a 12 channel, 220 MHz system to a 40 channel, 330 MHz system, you have increased the channel capacity, but you've also increased the sophistication, the components and the complexity of the overall system. That alone increases the maintenance requirements because there are more contacts and more components and channels to deal with. More maintenance people also will be needed."

In a typical upgrade, Morris finds that the system will probably be able to reuse all of the strand, hardware and a large percentage of the cable. Amplifiers, taps, passives, power supplies and connectors are the main components that often need replacement. In Morris' opinion, the most one can hope to upgrade a 12-channel, 15-year-old system to is 330 MHz.

### Cost of upgrading

Morris estimates that a typical upgrade costs between \$2,000-\$5,000 per mile. He says, "One really doesn't need to be a financial genius to determine whether a \$4,000 per mile upgrade fits within the financial capability of the system. If the additional channel capacity will provide say an average of \$3 per sub, you need really only have to multiply that figure times your penetration rate to give you incremental revenue figures and estimated payback periods. If you're starting out with only one or two premium channels, the industry consensus is that two or three premium channels have the best chance of succeeding."

Morris is emphatic about the need for an on site field evaluation of the system before committing to any upgrade on paper. "It is critical to evaluate working installations piece by piece," he says. "This holds equally true after the upgrade has begun. An oversight or just an assumption based on the manufacturer's recommendations can adversely affect the overall cost of the plant. I also suggest doing a test segment of some portion of the upgraded plant to ensure that all of the assumptions actually fit in to the original projections. On a thousand mile system, I'd do 20 or 30 miles, then check it to determine whether the

approach is viable."

Randy Fraser, president of American Television and Communications' Raleigh-Durham Division, is currently overseeing an upgrade process in the franchise which is taking place in stages. The first stage calls for ATC to upgrade the present 12 channel system to 20 channels, adding five pay services, installing addressability and adding several more popular basic services. While this is underway, the plan is for ATC to begin construction of a brand new 450 MHz, 60 channel system. In addition to the upgrade process, ATC is involved in a newbuild in a portion of the surrounding county. These newbuilds involve 632 miles of totally new 60-channel plant.

### Cash flow benefit

Fraser acknowledges that the established cash flow from the existing franchise was a benefit in launching the rebuild. Accordingly he says, "We could look at the amortization of the investment in the upgrade from 12 to 23 channels and predict what incremental revenue we will likely draw and compare it to our capital costs for that upgrade. From a profit viewpoint, it must be remembered that the type of system is not always one that we would ideally install if we had total say. In our case the system we are installing is largely one driven by the city. Once we received the city's specifications, the task was one which attempted to determine what kind of revenues we'd have to have to meet the city's standards." □



**Randy Fraser, president of American Television and Communications' Raleigh-Durham division, is currently overseeing an upgrade process from 12-channel capacity that is taking place in stages.**



Profit margin of 40% before taxes, depreciation, amortization held realistic

# System ad sales take profit center route for growth

BY EDMOND M. ROSENTHAL

**S**ystem operators who have approached local advertising sales on a trial basis with little planning are learning one major lesson: You can't make a go of ad sales unless you run it like a business. And this generally means taking a profit center approach—with all expenses incurred by the venture attributed to it and with a firm profit margin objective.

In many systems, ad sales started out as a means of helping to support local origination, with sales on local availabilities of the networks coming later. For them, a clean break with LO may be in order, including a breakout of what production expenses are being incurred for ad sales purposes.

For those who started out with a broadcast-style professional ad sales operation from the start, there appears to be some consensus as to what is a realistic profit margin before taxes, depreciation and amortization—and it hovers around 40 per cent. Some operators are claiming margins of 50 or 60 per cent, but one veteran, Roger Turner, president of Colony Communications, bristles when he hears such claims. He asserts, "Either they're not fully allocating expenses to ad sales or they're not reinvesting to make it a long-term business."

An example of what Turner is talking about is given by Virginia Westphal, director of advertising sales for Viacom Cable. She notes her company's Salem, Ore. system was getting a 50 per cent margin after six months of operation, "but we delayed making some expenditures in people and equipment—the kind of investments we need to keep the business growing." Because the headend is so remote from the office and studio, one possibility is the acquisition of random access equipment to link the headend with the office. Whether this approach or another is taken, she notes, it will result in a lower profit margin.

## Industrywide evaluation

Robert H. Alter, president of the Cabletelevision Advertising Bureau, holds that 40 per cent is a realistic goal but observes that some have gone as high as

60 per cent. He hedges, "It all depends on how it is expensed and on the market conditions. It's really hard to put down a firm guideline because there's so much variation in the marketplace."

This is why, he adds, CAB has established an ad hoc committee to look at all the factors involved in the ad sales effort and try to come up with some criteria for evaluating results. "Right now," he notes, "revenue per subscriber is being used by many, but this is a marketing yardstick—not advertising, and it doesn't reflect profit."

Alter says variables among systems that can affect their goals include size of the system and market, competing media, the number of networks sold by the system, the maturity of the sales effort and salary levels in the market as they affect sales costs.

Meanwhile, there are operators still floundering for lack of defined goals. A marketing executive at a medium-sized MSO attests to this on an anonymous basis: "Advertising sales has always been a disaster. After a couple years, we're still trying to recuperate from the up-front money." He says the operation was initially run by someone with marketing, but not ad sales experience and that an investment of more than \$100,000 was initially made for commercial insertion equipment for only two channels. More recently another of the MSO's systems

spent under \$80,000 for equipment to handle five channels.

Subsequently someone with radio ad sales experience was running the operation but had difficulty coordinating production equipment utilization with management and the LO people.

There is still no formal ad sales budget, but the executive hopes to have one developed soon: "So far, I've just been making sure commissions and rates are in line with the industry. We also know we've been hit pretty hard with bad debt. But we have enough of a trained staff now, and the salesmen are selling an average of about \$25,000 a month each.

"Our philosophy before was to just get into it. Now it looks like ad sales can stand on its own two feet and become a profit center this year. Also, we'll be participating in an interconnect, and we can benefit from their expertise."

This operation only charges selling expenses to the operation and not any overhead. The situation is similar for Heritage Communications, which initially got into ad sales to offset LO expenses "with an understanding that we would lose money on it," according to Nile McDonald, vice president of operations. Local avails of the networks were added subsequently.

Currently Heritage's biggest ad sales effort is in Des Moines, which also sells for smaller, nearby Heritage systems on a shared revenue basis. "This year," says McDonald, "we're going to try to fairly allocate expenses and revenues and try to determine what we're doing from a margin standpoint. We'd like to think it's a 40 per cent margin business, but we haven't looked at it in that much detail yet. We know we can't expect our margin to be as aggressive as it is in selling basic cable."

At Colony, according to Turner, ad sales is operated similarly to that of a broadcast station. In fact, the ad sales effort there is referred to as "broadcast

**"I think it's short-sighted to start a new business and take 48 to 50 per cent in gross profit out of it and not reinvest to make it a long-term business."**

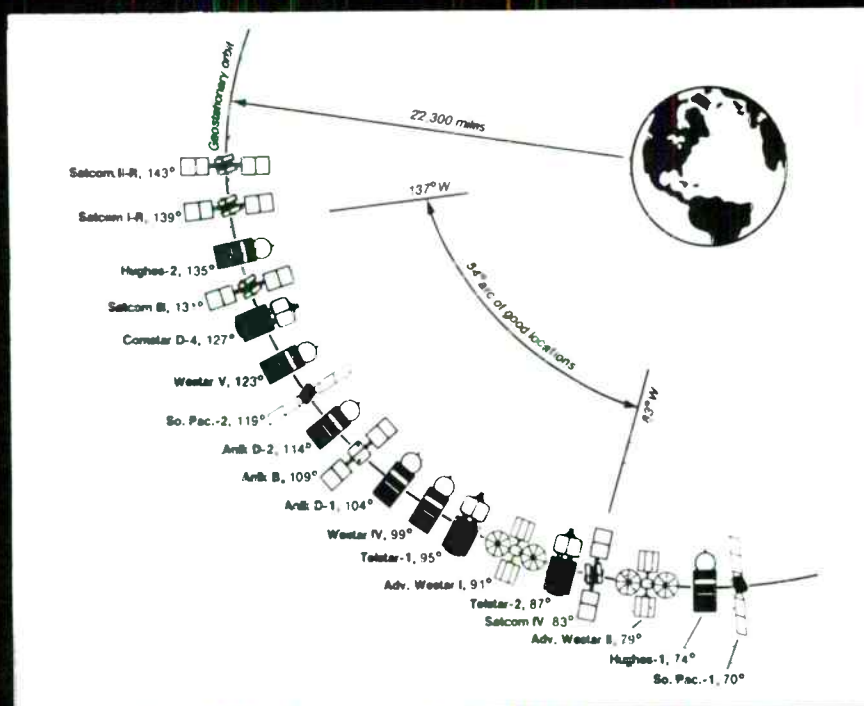


Roger Turner  
President  
Colony Communications



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by John P. Taylor



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## **"Right now revenue per subscriber is being used by many, but this is a marketing yardstick—not advertising, and it doesn't reflect profit."**



Robert H. Alter  
President  
Cabletelevision Advertising Bureau

operations." Turner says that Colony is not only shooting for a 40 per cent margin on ad sales but is achieving it on an overall basis.

"We allocate 100 per cent of those expenses to our broadcast operation that come about as a result of its existence," Turner reports. "If we lifted out from our P&L all revenues and expenses related to that operation, it would not affect our P&L. In other words, it's fully diluted." He notes broadcast operations is not charged with satellite service carriage fees because this expense would be present even without ad sales.

"Others may talk about higher margins," Turner contends, "but we go about it in a broadcast sense—plowing the revenue back into better equipment and materials, a quality staff, research and a considerable amount of travel in a missionary mode." The latter includes attending out-of-town meetings where ad agency executives gather. Another instance where considerable travel is involved is sending system salespeople to regional CAB functions.

Comparable to a broadcast station, he notes, there are 50-60 expense line items. Typically, he elaborates there is a 15 cent agency commission on the sales dollar, and when the salesperson gets 20 per cent of the net (85 cents), only 68 cents is left. Turner says 3 cents should be reserved for bad debt, so with a target of a 40 per cent margin, this leaves only 25 cents to cover such items as salaries, fringe benefits, travel and entertainment, research, telephone, utilities, vehicle costs, postage, billing costs, dues, subscriptions, convention attendance, promotional materials and any contract talent or rent. He concludes, "You have to work to achieve that 40 per cent."

Turner holds out hope that operators won't milk the business: "As our rates go up, I hope the industry will use the opportunity to further improve the quality of equipment, services to the client and of professional salespeople. Also, the industry is in dire need of quality re-

search. I think it's short-sighted to start a new business and take 48 to 50 per cent in gross profit out of it and not reinvest to make it a long-term business.

Even more modest about profit margin goals is Alan Eisenberg, corporate manager of advertising sales for American Television and Communications. He contends 25 per cent is a realistic margin, although he notes an ATC system in Austin, Texas, with 100,000 subscribers, is operating at better than a 40 per cent margin.

"When I was in broadcasting," Eisenberg notes, "40 per cent was my goal, and it was achievable. Now 20-25 per cent is realistic because we're strictly dealing with a local business. National spot, which is the gravy for broadcast television stations [about half of their sales] is still at the developmental stage for cable."

What helps margins most, he notes, is a situation like that in Austin, "where the sales reps literally don't cost them anything because they exceed their draw."

ATC works on a complete profit center basis, similar to that of Colony.

Eisenberg also reports the largest cost is people: "Although this is your highest cost, it's your best investment. Because of this business' infancy it's hard to justify paying these people. But advertising could be our third revenue source after basic and pay and could eventually become our second. Cable sales managers are a good deal behind their broadcast equivalents in salaries. As the business grows, I expect to see their salaries get closer."

### **Outgrowth of LO**

Like that of Heritage, the ad sales effort at Comcast Cable is an outgrowth of LO, with the initial goals being that of covering costs. But Dan Gold, president, indicates ad sales has come a long way since then, with such activity taking place in 15 out of 21 systems. On the basis of still being considered a function of local production center activity, all ad sales operations are operating in the black, Gold reports, at least on a pure cash flow basis.

"I don't think ad sales is paying all the bills it should be," Gold concedes "We probably have an imperfect way of sharing expenses. Ad sales is a department like the plant department or the customer service department, and we don't allocate overhead and administrative expenses such as heat and light between departments. Ad sales is charged for all selling expenses and gets charges from the production department for tape.

"We have no target margin yet. We started selling advertising in our first system five years ago, and I'd say probably 12 months from now we'll be able to see enough advertising revenue coming in for it to be appropriate to put together a target."

As for costs, commissions come first and then production costs, Gold notes. He adds, "What will evolve as a major cost will be research, whether it's Nielsen data or our own telephone coinci-

## **"We'd like to think it's a 40 per cent margin business, but we haven't looked at it in that much detail yet."**



**We know we can't expect our margin to be as aggressive as in selling basic cable."**

Nile McDonald  
Vice president, operations  
Heritage Communications



**“When I was in broadcasting, 40 per cent was my goal, and it was achievable. Now 20-25 per cent is realistic because we’re strictly dealing with local business.”**



Alan Eisenberg  
Corporate manager, advertising sales  
American Television & Communications

dentials. Even direct sales customers are going to want some kind of evidence of the number of people watching.”

With Comcast’s admittedly imperfect system of analysis, its systems are ranging in profit margin from 15 to 50 per cent. Gold notes that the margins are lowest in the biggest systems, like those in Philadelphia and Detroit. He says this is because the cost of doing business is so much higher, including sales compensation, sophisticated sales material and production. But he adds that the long-term potential is greater for the larger systems.

At Warner Amex Cable, it’s the largest systems that are reaping the best margins now, according to Mike Mahaffey, vice president of advertising sales. As with Colony and ATC, ad sales at Warner Amex is fully loaded, with satellite service fees virtually the only cost not expensed to it. On this basis, Mahaffey reports, margins range from 20 to 50 per cent. He says the larger systems are doing better because they’ve been in business longer and commercial production is typically charged to a production profit center unless the time buy is exceptionally large.

Where others pay as much as 20 per cent of net in commissions, Warner Amex is paying only 10 per cent, he notes, but the systems have had a steady stream of applications for sales positions. As to compensation structure, “When we originally started, a lot of people had input, so there is no continuity in how salespeople are paid. We have some on straight commission, some on salary plus commission and some on draw against commission.” The last of these is what Mahaffey says he’d like to see as a standard. In fact, Gold of Comcast concurs with this, noting this is the general rule in broadcast television and that cable ad sales are becoming more like broadcast.

Mahaffey reports the Columbus, Ohio QUBE system is running about \$1 million

in ad sales, or about \$21 per subscriber per year, “and we have other systems that are doing better than that.” He sees the Dallas and Houston systems easily hitting that level.

#### High rate of return

George Douglas, senior vice president of marketing, programming and advertising at American Cablesystems, asserts, “What makes advertising different from the rest of our business is that it doesn’t cost that much to get into. It’s attractive for a high return on investment.”

Pointing to American’s Newburyport, Mass. system, with about 8,000 subscribers, Douglas says that, with a 37-38 per cent margin, it’s doing about \$50,000 in cash flow this year. He points out, “We’ve been selling advertising there for about two-and-a-half years, and we haven’t invested much more than \$60,000 from day one.”

American takes a profit center approach, but Douglas says there is no charge for office space and no clearcut policy for such charges as telephone, stationery or supplies. With these ex-

ceptions, though, advertising is charged for “every incremental dollar spent as a result of selling advertising in the system.”

Douglas believes the goal of a 40 per cent margin is achievable. He notes that the Quincy, Mass. system, in operation for a little over a year, finished the year with an operating profit of over 20 per cent and did a little better than break-even in cash flow.

Douglas points out that other systems are run differently. The operation in Pompano Beach, Fla. closed out 1984 with about \$150,000 in ad sales, a 50 per cent margin, but this is a situation where a neighboring system is placing the time on it. The American system’s expenses include commission and day-to-day operation in traffic, billing and production, but there is no advertising department as such.

“We could say, ‘Let’s run it like that forever,’ ” Douglas notes, “but we don’t have much control over the revenue line. We plan to take over the ad sales. Our margin will be less, but our revenues will be greater. I think we can generate a 40 per cent margin in all our systems over time.”

“As we develop in the markets we operate in our revenues will be strengthened through participation in interconnects; that’s cash flow with almost no effort. If we operate internally with 40 per cent, our whole business, including interconnect sales, will be more like 50 per cent.”

Meanwhile, Westphal says the Viacom systems selling advertising operate as profit centers, although such costs as rent and lights, and usually not telephone, are not charged to ad sales. She notes labor is not shared with other functions at the system.

The systems are operating at margins of 35-40 per cent, she reports, adding, “We haven’t set any goals yet because we just wanted to get the business up and running. We’ll probably set profit margin goals this year.” □

**“What will evolve as a major cost will be research . . . Even direct sales customers are going to want some kind of evidence of the number of people watching.”**



Dan Gold  
President  
Comcast Cable



Guides' ad revenues still come mostly from premium service promotion

# Program guides emulate systems' emphasis on basic

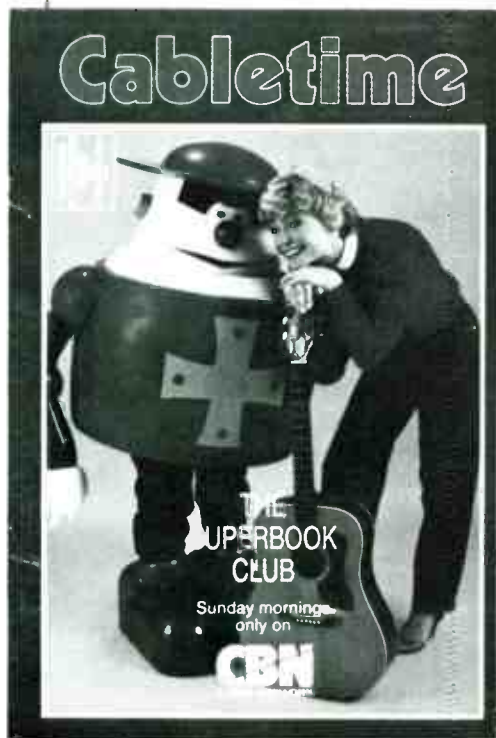
BY GARY ROTHBART

**W**ith multipay going flat in 1984, publishers of program guides are turning more of their attention to basic services in editorial and listings sections.

The shift in emphasis, however, hasn't affected the breakdown of advertising sources, which remains heavily oriented toward the pay services. This shift is being nudged along by the federal deregulation of rates and packaging of basic satellite services.

Trends in what operators want from a program guide aren't clearly one dimensional, though. Program guide publishers recognize two movements. One is to a less extravagant, less costly, simpler program guide that can be distributed as a bill stuffer. Meanwhile, other guide publishers are responding to operators' requests for a glossier, more inclusive and comprehensive listing of services available to subscribers. Some publishers are operating along the

**TCI guide promotes CBN**



premise that the more the subscriber pays for cable services, the more elaborate the guide should look to justify the expense in subscribers' eyes.

For the most part, the greater emphasis in guides on the basic services appears to be one way the industry is hedging its bet on pay services. "It is starting to look more and more as if pay services don't represent the pot of gold at the end of the rainbow for the cable television industry," says Neil Heller, president of TVSM, publisher of *The Cable Guide*.

"Pay itself is not a panacea," adds Carl Kehler, president of Cable Communications Media, publisher of *Cable Monthly*. "We were on a boom cycle in pay growth for several years. Now we are seeing signs of slowing down of the growth."

David Stefanic, publisher, *TV Host*, characterizes the shift to basics as an indication of the entire cable industry's decision to promote cable television as a total package and not separate the basic services from pay services: "We don't want to become totally dependent on pay for our growth, the industry is saying."

Peter Funt, publisher of *On Cable*, offers, "Operators seem to be saying in general that we have to do a better job of promoting basic services and solidifying our base. Quadruple pay is questionable on a long term basis."

Evan Messinger, affiliate relations manager of *Cableview*, says operators are telling him they are looking more for future revenues from the basic services and not the pay services. "It is a bunch of baloney to sell three or four pay services on top of each other when everyone knows there really isn't much difference among them. There is no need to take the full boat."

## In two directions

Premium Channels, the Long Island-based program guide publisher, is moving in two directions in recognition of the trend toward basic services promotion. First, the publisher changed the name of its *Premium Channels Plus* magazine to *At Home* and changed its format to include information and

stories about basic services. "We made the publication more general and less confusing for Madison Avenue," explains Steve Goldmintz, executive vice president of Premium Channels. Advertising pages are up with the new format."

But Premium Channels also has a new concept for distribution of its bill stuffer program guides. "We now have two bill stuffers that can be used in tandem," Goldmintz says. *Premium Channels* remains a listings guide for the pay services, while *Cable Channels*, a new more general bill stuffer, includes scheduling information about the basic services, he says. "We didn't want to lump everything together in one bill stuffer."

Goldmintz points out that many operators would like to pull back on some of the commitments they have made to extravagant, expensive program guides but can't because subscribers would perceive a reduction in value of the service. "These operators are finding it hard to go back to bill stuffers," he says. "That is why we are continuing to publish *At Home*."


*Cable Channels* can be used by the operator to justify rate increases and basic service packaging, two actions operators have just obtained more freedom to do since recent federal legislation, Goldmintz says.

While *Premium Channels* and *Cable Channels* have only listings, *At Home* contains feature stories about cable television programming. The 8½- by 11-inch magazine is shifting more of its editorial focus to the basic services than in the past, Goldmintz acknowledges. "The basic services are gearing up more for the big promotions. They are making more high quality, full color artwork available for use in the program guides."

For example, a past typical cover of *At Home* might have featured the film, *Terms of Endearment*, playing on Showtime or The Movie Channel for that particular month. Now the cover of *At Home* might feature Regis Philbin, a personality starring on Lifetime, Goldmintz says.

Goldmintz attributes this trend to the maturation of promotion departments at the basic services. "Many of the basic channels have merged, making the resulting services more viable," Goldmintz says. "The 'shakeout' has already happened." He adds that the flat 1984 for pay and multi-pay is only a minor contributor to the trend of more focus on basic in editorial sections of his magazine.

Structuring of Goldmintz's publications is an outgrowth of his perception of what operators want from a program guide publisher. "We have two functions," Goldmintz says. "Our first job is



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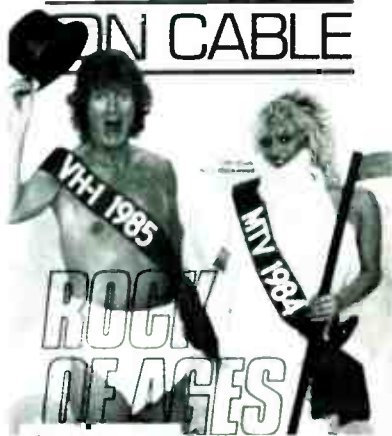
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**"On Cable" follows MTV, VH-1**

to get the subscriber to pay his bill. Our second job is to promote and market the product."

**Exit pay-only**

TVSM, the Jenkintown, Pa.-based publisher, boasts of being in the forefront of the recognition of the trend toward more focus on basic services. "Through feedback from operators, we recognized the need for more coverage of the satellite services," explains Neil Heller, TVSM president. "We think it will enhance in the subscriber's mind the entire value of cable in general." One way TVSM responded to the trend was to discontinue offering *Cable Today*, a guide devoted exclusively to the pay services. TVSM continues to offer *The Cable Guide*, which includes stories and listings about both basic and pay services.

Heller says, "We don't have any specific hard and fast ratio of space for basic and space for pay services because the editorial content varies from month to month. But I can tell you that generally we are devoting more space to the basic services." In the listings section, *The Cable Guide* will have some description of the pay programming but not of the basic programming. To demonstrate the value of the pay programming, *The Cable Guide* has reference notes in its listings section to a color section of the guide offering brief descriptions of movies and specials.

TVSM, which distributes 5.5 million guides nationwide, customizes each guide to each individual system's channel lineup. "We won't include a story about a basic service if the system doesn't carry the service," Heller points out. From his point of view, the program guide's goal is to promote the variety of cable while protecting the operator's basic business, Heller says.

At *Cableview*, new columns are being done on stars of Nickelodeon and Lifetime as well as sports figures for the first time after years of articles exclusively on pay service stars, says Messinger. In

Cableview's listings sections, there are grids that include the program schedules of the three broadcast networks as well. "Subscribers are saying, 'We want more information than just the pay services,'" Messinger says. "And, subscribers often equate what is in the guide they receive with the value of the cable service."

Messinger says the decision to list broadcast, pay and basic cable in the same guide was in response to specific requests from affiliated operators. "Operators also want higher quality, magazine type publications," points out Messinger, indicating a lack of consensus on the subject among program guide publishers. "Operators are no longer giving away program guides as much as they did in the past. Now it is considered a source of revenue. If a subscriber is spending \$25 a month on services, he will be willing to pay for a guide that will give him all the information he needs in one guide."

*TV Host* used to have grids in its listing section for pay programming only but now includes programming that appears on both the pay and basic services, says Stefanic. "Editorially, we haven't had that dramatic a change because we have always included both basic and pay coverage. But it is true that the basic services recently are making themselves more available to our staff writers. After all, you can run the same stories about the same movies only a certain number of times."

**Increased value**

Diane Montgomery, marketing and sales representative for Cosmo Graphics and Design Productions Inc., also reports a shift from exclusive coverage of pay programming to a shared emphasis with basic programming. "We as publishers do what the operators want," she says. "And operators want to increase the subscriber's awareness of what cable television is because that will result in increased perceived value."

Montgomery's company publishes program guides for Warner Amex in Chicago, Milwaukee, St. Louis, Dallas, Houston, and for American Television and Communications in Austin, Texas, and Falcon Communications in Alhambra, Calif. The company's first customer was Warner Amex Cable in Pittsburgh, which is now a Tele-Communications Inc. system.

"The majority of our publications include basic programming in the listings section as well as in feature articles," she says. "The inclusion of basic programming in listing section grids has come within the past year."

Editorially, the January issue of the program guide for Warner Amex in Chicago, Milwaukee and St. Louis will include coverage of Nickelodeon, The

Nashville Network, Arts & Entertainment Network, Lifetime, C-SPAN, and MTV: Music Television. The cover of the February issue will be of a program appearing on Satellite Program Network, Montgomery says.

Carl Kehler, publisher and president of Cable Communications Media, contends the emphasis in his publications hasn't changed much because it has covered basic and pay services from its inception. But he acknowledges that there has been a shift in the orientation of his competition.

"Our competition is just trying to do what we have been doing for years," Kehler says. "People don't get a true sense of value without the basic services included in the program guide."

If there are any requests from his 100 or so affiliated operators, they are for more emphasis in the listings section for off-air programs, not necessarily more basic satellite services, he says: "We are beginning to see that cable operators are no longer afraid of competition from broadcast television in their areas."

For the most part, operators are looking to cut back on the program guides in the areas of frills and even editorial copy. "Many of our operators don't even want feature stories about some personality on one of the cable shows, whether it be pay or basic," he says. "It seems our affiliates are more interested in straight promotions of the pay movies. There is a high degree of cost consciousness. Operators are doing without the frills they wanted before."

**On a different path**

Peter Funt, publisher of *On Cable*, says that the trend in his publication may in fact be going in the other direction—to more coverage of personalities on pay programming. "We've been covering non-pay services from the first

**USA gets "Cable Channels" cover**







**Cableview guide details Lifetime**

day we were in business in 1980," Funt declares. "It didn't make a difference to us if what we wrote about is pay or basic. In fact, we have probably given more emphasis to non-pay services because there are more exclusive-to-cable personalities on the basic services. Cable News Network alone has more real cable personalities than the whole pay industry. If anything, the trend is going in the other direction. Now we are seeing articles on people like Gallagner, who is a pay personality." Along the same vein, *On Cable* historically has featured on its covers non-pay personalities, rather than the top movie of the month.

Unlike the other program guide publishers, Funt says he doesn't incorporate direct feedback from operators in designing his magazine. "We're journalists," he says. "We don't promote anything. Operators have no say in what *On Cable* is. We have to be sensitive to what the public and we think they want to read about cable. Whether it is about the basic services or the pay services doesn't seem to really matter."

TCI, the nation's largest MSO, has its own program guide called *Cabletime*. "The reality of what the book looks like has a lot to do with who buys advertising," explains Warren Zeller, managing editor of *Cabletime*. "Our research has indicated that if you want to change viewership, you have buy more tune-in ads, which lead to higher Nielsen ratings. We treat basic cable as if it is more broadcast television."

*Cabletime* tends to run a photo and short editorial piece on premium programming but simply lists the basic programming. "We look at ourselves as the 'Yellow Pages' of the program guide industry," he points out. *Cabletime* limits its editorial content because, "The more we write, the more pages we need, and the more it costs us," Zeller explains. In terms of the *Cabletime* covers, CBN Cable Network was featured in January.

United Media Enterprises is launching an electronic program guide magazine that will also include trivia games, soap opera summaries and movie synopses. *TV Decisions* was set for launching at the just-ended Texas Cable Show. Joseph Brunner, senior vice president of television services at United Media Enterprises, says the service will cost operators \$145 per system per week. The service has been shown to a few MSOs without any affiliation contracts signed yet, he says. The information in the alphanumeric magazine will be system specific.

United Media Enterprises also owns TV Data, which provides television listings for more than 1,000 newspapers from its Glens Falls, N.Y., and Atlanta transmission facilities. In 1977, it introduced DIP to the cable industry, an alphanumeric program guide for cable systems. Each half hour, *TV Decisions* will include 10 minutes of system specific television listings including programs appearing on both broadcast and basic and pay cable, Brunner explains. Five minutes per half-hour will be devoted to trivia games in about six or seven categories, including history and geography as well as television. Five minutes per half-hour will be used for soap opera summaries, compiled and transmitted several hours after the soap opera appears. This will include summaries of soap operas appearing on broadcast and cable, Brunner says. The remaining 10 minutes per half-hour will be used for "Movie Breakout," synopses of movies appearing on premium cable and broadcast channels 12 hours before the movie is scheduled to appear on the cable system, Brunner says.

The movies featured in "Movie Breakout" will tend to be more those appearing on the pay services, rather than the basic services, says Brunner, because the movies appearing on the pay services tend to be more current. The synopses will include running time, a succinct summary of the plot and a recommendation about whether the movie is suitable for children, he says.

Feature material will come from United Media's United Feature Syndicate, which distributes such authors as Jack Anderson, Judith Martin (*Miss Manners*) Charles Schulz (*Peanuts*) and Jim Davis (*Garfield*). Texscan will supply the color display generators, the Model TVDX1, which United Media will give to every cable system that takes the *TV Decisions* service. The TVCX1 will receive and store system specific program listings and movie information transmitted daily by satellite from TV Data and *TV Decisions* headquarters in New York City. Listings, a movie calendar and features will be displayed in turn, according to a realtime clock being built into the TVDX1, which can retain

up to three days' worth of material. The TVDX1 includes 256 kilobytes of memory, protected by an on-board battery backup system. The full color display will use hues especially selected for ease of reading.

**Basic self-promotion**

Despite the shift to more information about basic services in program guides, the advertising pie is still virtually all funded by the pay services, publishers say.

"All of our advertising in *Premium Channels* is from the pay services and most of the advertising in *At Home* comes from the pay services," Goldmintz says. "The problem with the basic services is that they spend most of their advertising budgets in the trade magazines. We keep telling them they already have the affiliates."

At *On Cable*, the advertising from the basic satellite services, is actually down compared to the past, Funt says. "That has practically all dried up because none of the basic services have the dough. It has definitely been cut dramatically."

At TVSM, Heller says basic services are "more interested in advertising than they were two years ago. After all, we distribute 5.5 million program guides. That kind of distribution can affect a service's ratings." Kehler at Cable Communications Media, also says there is more interest from the basic services. "And more interest usually precedes a buy," he says.

Others, however, see no change in the amount of advertising money coming from the basic services. "It is still from USA Cable Network, The Nashville Network, MTV: Music Television and ESPN only," says Messinger.

As for *TV Decisions*, United Media Enterprises is presenting it to operators as a way of generating local advertising revenue, but is holding back on selling advertising on a national level until more research can be done on the product in its infant stages, Brunner says. □

**Warner Amex pitches A&E, TNN**

**CABLE EXCLUSIVES**



# Wall Street Analysis



## Cable and bypass

L. F. Rothschild, Unterberg, Towbin points out in a special report that cable television operators have a potential source of revenue in telephone bypass systems. "Cable TV operators are a natural source of bypass," the report states.

"Systems have been or will be installed in most urban areas, the right of way problem is nonexistent and most potential users have access to the cable," it elaborates. "In addition, most of the newer systems have excess capacity, and the incremental costs of adding the bypass service would be modest."

The report, however, points out that despite the advantages, the cable industry has not attacked this market. "The CATV industry does not appear eager to exploit the opportunity, and, at least at this point, seems to be a relatively minor participant.

"The principal reason for this surprising situation has, in our opinion, to do with the management in the CATV industry. Historically, CATV operators have been highly entrepreneurial individuals who were not very technically sophisticated. A few years ago, many of these operations were sold to large companies that had limited knowledge of the industry but were attempting to build up a major presence by owning a number of franchises. Unfortunately, bidding for new franchises and prices paid for existing operations were based on wildly optimistic demand growth projections that have not come to pass.

"As a result, the multiple system operators have been in a retrenching mode because of substantial losses. Because of the original lack of management foresight in combination with the financial difficulties in the industry, there has been a general lack of interest in what ironically could be an important means of making the CATV industry financially sound."

The report, however, does acknowledge some exceptions and lists cable operators who are experimenting with high bandwidth or bypass opportunities. They include American Television and Communications' Manhattan Cable, American Cable Vision in Kansas City and Austin Cable Vision; Cablevision Systems on Long Island; Colony Communications in Providence; Group W Cable in Manhattan; MCI in a joint venture with Cox Cable in Omaha; Media General in Fairfax, Va.; Rogers Cablesystems in Portland, Ore.; Viacom Cable in San Francisco and Warner Amex Cable in New York.

"The CATV industry is potentially well situated to capitalize on bypass, but, unless a change in attitude occurs in the industry, the opportunity may pass it by," the report concludes.

On the other side of the coin, Pacific Telesis has proposed to the city of Palo Alto, Calif. that it build a fiber optic based cable television system, the Wall Street firm's report points out. "The essence of this proposal was that a CATV operator would be granted resale right for the conventional CATV entertainment and information services. Pacific Telesis would use the extra capacity to provide high bandwidth digital oriented special services. Obviously, this would be a form of bypass," the analysts say.

Other cable television companies that have applied for digital termination service franchises include American Cable-systems, Cable TV of Puget Sound, Continental Cablevision, Satellite Business Systems, Tampa Cable Television and Western Tele-Communications Inc.

A cable operator could use either coaxial cable or optical fiber for a telephone bypass system. "The key technical factors determining whether to use cable versus the other alternatives will be the amount of bandwidth needed, availability of duct space and whether microwave is feasible," the Rothschild report says.

Optical fiber systems offer the advantage of immunity from electrical noise or providing extremely high capacity where needed. But coaxial cable is more likely to be used because it is easier to install and many of the cable based bypass services will be provided by CATV operators who already have a coaxial cable based plant in operation, the report says. "The use of coaxial cable systems for bypass applications will not involve any technological breakthroughs," the report states. "Rather it will simply require existing entities such as CATV operators to be responsive to new opportunities or applications."

## DLJ predictions

A Donaldson, Lufkin, Jenrette report on the cable industry makes predictions about the near term financial future of several cable stocks, including Comcast Communications, Heritage Communications, TCA Cable, UA Communications, United Cable Television and Viacom Communications.

For Comcast, earnings per share are expected to drop from 77 cents in 1983 to 9 cents in 1984 but then jump again to \$1.15 a share in 1985. Price/earnings ratio



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would drop from 22.2 in 1984 to 17.4 in 1985, DLJ predicts.

The brokerage house is predicting a steady improvement for Heritage Communications. Earnings per share would grow from 52 cents in 1983 to 65 cents in 1984 to 85 cents in 1985. Price/earnings ratio would dip from 28.8 to 22.1 as the price of the stock goes up, DLJ says.

TCA Cable's earnings per share will hold pretty much steady, DLJ forecasts, with 1983 earnings at 50 cents a share and predictions calling for 1984 earnings to be 55 cents a share and 1985 earnings to jump to 75 cents a share. Price/earnings ratio would go from 25.5 to 18.7 as the price of the stock goes up with more interest from the stock market.

UA Communications will see earnings per share growth of \$1.66 in 1983 to \$1.52 a share in 1984 to \$2.00 per share in 1985, DLJ says. Price/earnings ratio would dip from 18 to 13.7 as the trading price increases to as high as \$27 per share from \$21 per share.

DLJ forecasts Viacom to jump from \$2.05 per share earnings in 1983 to \$2.30 per share in 1984 to \$2.70 per share in 1985.

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## TCA Cable results

TCA Cable TV Inc. reports that 1984 net income of \$4 million or 60 cents per share is up 28.2 per cent from \$3.1 million or 49 cents per share for 1983.

Revenues for fiscal 1984, which ended Oct. 31, increased 28.6 per cent to \$27.8 million from \$21.6 million in 1983. Operating income increased 31.2 per cent to \$14.1 million from \$10.8 million in the comparable period last year.

In the fourth quarter, 1984 revenues increased 32.5 per cent to \$7.8 million from \$5.9 million in 1983. Operating income increased 42.5 per cent to \$4.1 million from \$2.9 million in 1983, and net income increased 34.6 per cent to \$1.1 million or 17 cents a share from \$844,000 or 13 cents a share in 1983.

The company has completed the acquisition of the cable television system in Huntsville, Texas, serving 6,600 basic subscribers. TCA Cable now has 29 systems in Texas, Louisiana and Arkansas and manages systems owned by others with a total subscriber count, owned and managed, of about 260,000 subscribers.

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## TCI spin-out

Tele-Communications Inc.'s board of directors has approved the distribution in the form of a dividend to TCI's stockholders of record on Jan. 11 of about 88 per cent of the outstanding shares of stock of Republic Pictures Corp. TCI holds 2,380,025 shares of Class A common stock of Republic and 714,286 shares of the Class B common stock of Republic. The distribution will be made on the basis of one share of Class A common stock of Republic for each 13 to 15 shares of Class A common stock of TCI and one share of Class B common stock of Republic for each 13 to 15 shares of Class B common stock of TCI held by TCI stockholders. Republic's Class A common stock has one vote per share,

and its Class B common stock has 10 votes per share. Otherwise, the Class A and Class B shares are identical.

The distribution, which is expected to be made on or shortly after Jan. 28, will not require any action or the payment of any consideration by TCI's stockholders and will not affect the number of shares of TCI's Class A or Class B common stock held by such stockholders. TCI will not retain any ownership in Republic after the distribution. The Denver-based company first bought shares of Republic's corporate predecessor, National Telefilm Associates, in 1971.

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## Storer sells

Storer Cable Communications has completed the sale of its cable systems on Florida's Gulf Coast to Gulfstream Cablevision of Pasco County for \$27 million. The 70-channel system, which services more than 25,000 subscribers, is headquartered in New Port Richey, north of Tampa, in a franchise area that contains about 65,000 homes.

The sale is part of Storer's corporate campaign to sell franchises that don't fit into its geographical plans or that are not profitable. The Miami-based MSO has been using the funds from the sales of some of its franchises to reduce its corporate debt, which at one time was as high as \$800 million. Storer was one of the most successful franchise bidders during the height of cable's franchising wars during the late 1970s and early years of the 1980s.

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## Piedmont divests

Piedmont Natural Gas Co. has sold its SMATV holdings in North Carolina and South Carolina to Enstar Communications of Atlanta for an undisclosed sum. John H. Maxheim, Piedmont Natural Gas chairman of the board and president, explains, "The company sold its cable distribution holdings as projected long range contributions to earnings could not meet the company's goals for non-unity activities. Capital invested in this enterprise will now be available for investment in other ventures where we perceive the growth potential to be greater."

The sale includes systems in the 900-home River Hills residential community in York County, S.C., and systems servicing 1,672 subscribers in nine condominium and apartment developments in the gas company's headquarters city of Charlotte, N.C.

The company retains its interest in a cable construction business founded in 1983. The company owns controlling interest in a joint venture with Telecom Systems, a Charlotte-based cable system design construction and engineering firm. The joint venture in turn holds controlling interest in Fiber Communications, Inc., an Arkansas-based cable design and construction firm.

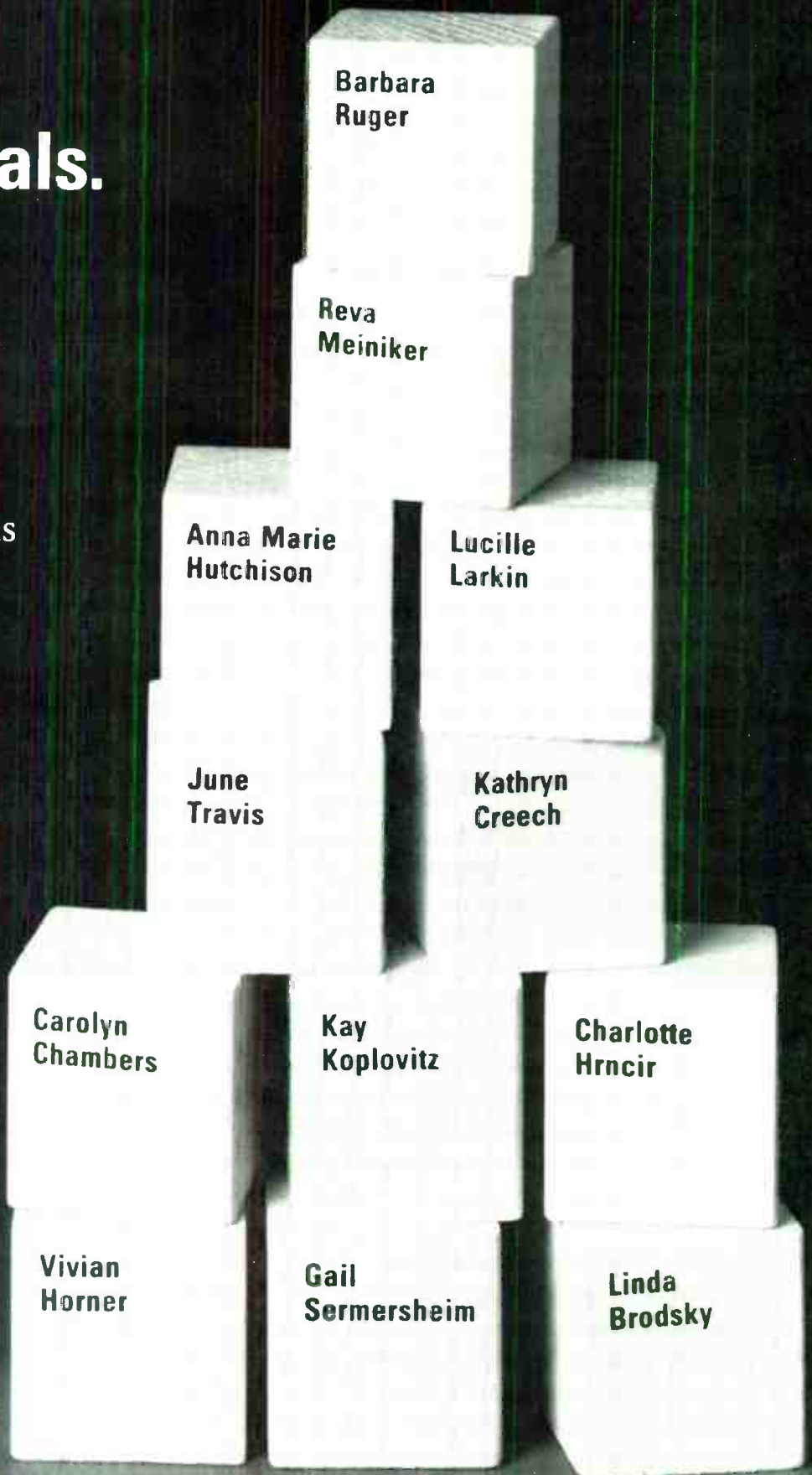
Piedmont Natural Gas was the first natural gas distribution company in the nation to enter the SMATV business, in 1981. It was also the company's first venture outside the energy business.

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# Corporate Profile

## Discontinued operations big in Burnup & Sims earnings

Burnup & Sims, a company mostly involved in servicing the cable TV and telephone industries, is also a conglomerate in view of the relative importance of the general products segment of the company, which is involved in printing and movie theaters. The financial results of the company during the last few years have been complicated by the significance of discontinued operations as well as by continuing legal proceedings, a major portion of which relates to the management and control of the company.

Nick A. Caporella, president and chief executive officer of the company, says of the recent financial upturn, "What has happened at Burnup & Sims is the rebirth of a positive attitude. It has turned the company around. We put together two consecutive quarters of profit in a communications industry that will reach an estimated \$400 billion by the end of the decade. Our darker moments appear to be largely behind us. Our bright opportunities await us."

Caporella adds, "Burnup & Sims' long-term strategy is to focus more exclusively on telecommunications and cable TV opportunities, and business prospects in these markets appear to be exceptionally bright. Prospects for continued success should be excellent as the fiber optic market continues to grow and we further develop

new markets such as the cabling system Burnup & Sims is now designing and installing for IBM. International markets also offer Burnup & Sims the opportunity to expand operations with proven U.S. technology."

## Earnings improvement

The report for the quarter ended Oct. 31, 1984 shows that for the six months ending on that date earnings from continuing operations were 29 cents per share, compared with a loss of 6 cents per share for the like quarter a year before. Discontinued operations showed earnings of \$1.03 per share for the recent like period versus a loss of 13 cents per share for the year previous period. The earnings for the whole company for the six months ended October 31, 1984 were \$1.32 per share versus a loss of 19 cents per share for the like period a year before.

In view of the changes made within the company and the direction presently followed, the cable TV and the telephone segments of the company are the ones that will really matter in the years ahead. In fiscal 1982 and 1983 the cable TV segment was clearly a greater profit contributor than the telephone segment, but in fiscal 1984 the telephone segment restored its earning power and the cable TV segment had an operating deficit vs. operating profits for both segments for the previous two fiscal years.

The main customers of the telephone segment are AT&T and various regional companies previously owned by AT&T. Other customers of the telephone segment are various subsidiaries of General Telephone and Electronics Corp.

### Burnup & Sims Inc.

Fiscal years ended April 30 (000\$)

(a)	Revenue	Costs & expenses	Net income	Total assets	Equity
1989	\$247,745	\$255,091	\$-13,160	\$176,722	\$59,599
1988	235,597	240,706	-10,861	170,860	59,305
1987	223,449	226,321	-8,562	164,998	59,011
1986	211,301	211,936	-6,263	159,136	58,718
1985	199,152	197,551	-3,964	153,274	58,424
1984*	196,757	190,359	5,569	148,433	62,253
1984	179,963	177,815	-4,565	136,681	50,374
1983	171,852	174,650	-13,391	139,778	54,168
1982	174,037	158,186	9,255	159,046	68,706
1981	148,535	136,225	8,538	139,938	59,056
1980	135,479	125,103	6,445	104,904	51,431

Correlation coefficient with:

Years	0.9556	0.9857	-0.4439	0.5618	0.0726
Revenue	---	0.9676	-0.2629	0.7223	0.3496
Costs etc.		---	-0.4853	0.6001	0.1365
Net Income			---	0.0448	0.5633
Total assets				---	0.7671

Compound annual change:

1985-1989	5.6%	6.6%	-35.0%	3.6%	0.5%
1980-10/31/84	8.6	9.8	-3.2	8.0	4.3

\* Twelve months ended October 31, 1984. Note: Fiscal years 1985-1989 data is projected using the linear estimation method applied to 1980-Oct. 31, 1984 historical data.



## **“We put together two consecutive quarters of profit in a communications industry that will reach**



## **an estimated \$400 billion by the end of the decade.”**

—Nick Caporella, *president and chief executive officer*

As an aid to a possible better understanding of the company's situation, an attempt to estimate the return on assets of the company by business segment may be helpful. Using segmented data for fiscal years 1982, 1983, and 1984 interest expense is allocated among the segments according to their use of company assets. When there is net income it is allocated among the business segments according to their contribution to operating profit. The two figures for each segment are added and divided by the assets, as of the end of the fiscal year, to obtain an estimate of return on assets. This estimating procedure was easily applicable to fiscal 1982.

In order to avoid placing undeserved responsibility for one segment's net loss upon a business segment that had an operating profit, additional steps are taken. First, the distinction between operating income and operating loss is eliminated, making all segment figures positive. Second, all figures that had been operating loss figures are multiplied by two, and all formerly operating profit figures are divided by two. Third, the revised operating profit or loss data, by segment, is added to obtain a total. Finally, the revised segment figures are divided by the revised total figure, and the proportions obtained are used to allocate the net loss among the segments.

On the basis of the use of this procedure, including the use of the additional steps, the following estimates of return on assets by segments are obtained. For the cable TV segment the estimated return on assets is 15.2 per cent for fiscal 1982, minus 18.2 per cent for fiscal 1983 and minus 1.6 per cent for fiscal 1984. For the telephone segment the estimate was 9.9 per cent 1982, minus 1.8 per cent for 1983 and minus 1.6 for fiscal 1984. For the general products segment the estimate is 12.3 per cent for 1982, minus 19.7 for fiscal 1983 and minus 4.1 for fiscal 1984. For the other activities segment the estimate is 7.7 per cent for fiscal 1982, minus 13.8 for 1983 and minus 0.6 for 1984. The estimate for discontinued operations is 2.7 per cent for both fiscal 1982 and fiscal 1983 and 2.8 per cent for fiscal 1984, and these same figures apply to the corporate segment. For the

company as a whole the estimate is 8.5 per cent for fiscal 1982, minus 6.8 for 1983 and minus 0.6 for 1984.

### **Return on equity**

Estimates for the return on equity are as follows. For the cable TV segment it was 29 per cent for fiscal 1982, minus 54 per cent for 1983 and minus 11.9 for 1984. For the telephone segment it is 16.7 per cent for 1982, minus 11.8 for 1983 and minus 11.8 for 1984. For the general segment it is 22.2 per cent for 1982, minus 57.9 for 1983 and minus 18.7 for 1984. For the other activities segment the estimates are 11.6 per cent for 1982, minus 41.2 for 1983 and minus 9.1 for 1984. For the company as a whole the figures are 13.5 per cent for 1982, minus 24.7 for 1983 and minus 9.1 for 1984.

Revenue during fiscal 1984 is divided as follows: cable TV, 33.5 per cent; telephone services, 43.1 per cent; general products, 22.6 per cent; and other, 0.8 per cent. Operating profit components for fiscal 1984 are as follows: cable TV, minus 11.3 per cent; telephone services, 50.2 per cent; general products, 61.7 per cent; and other activities, minus 0.6 per cent.

### **Profit vs. revenue**

Operating profit as a proportion of revenue for the company as a whole is 12 per cent for fiscal 1982, 6.3 per cent for 1983 and 5.8 per cent for fiscal 1984. For cable TV the comparable figures are 17.9 per cent for 1982, 8 per cent for 1983 and minus 1.9 for 1984. For the telephone services the comparable figures are 6.7 per cent for fiscal 1982, 1.6 for 1983 and 6.7 for 1984. For the general segment the comparable figures are 14.5 per cent for 1982, 12.3 for 1983 and 15.7 per cent for 1984. For the other activities segment the comparable figures are 16.4 per cent for 1982, minus 2.6 for 1983 and minus 4.8% for 1984.

The distribution of assets within the company for the cable TV segment is: 22.4 per cent in fiscal 1982, 21.8 per cent in 1983 and 21.5 for 1984. For the telephone segment the figures are 20.7 per cent for 1982, 20.5 for 1983 and 24.2 per cent for fiscal 1984. For the general products segment it is 14.6 for 1982, 17.3 for 1983 and 18.8 for 1984. For the discontinued operations segment it is 18.8 per cent in 1982, 18 in 1983 and 6.5 for 1984. For the corporate segment it was 21.2 per cent in 1982, 21.3 for 1983 and 27.5 for 1984.

The balance sheet as of October 31, 1984 shows assets of \$148.4 million, of which current assets are \$93.3 million, or 62.9 per cent, net property is \$32.8 million, or 22.1 per cent; excess cost over equity of businesses acquired is 8.6 per cent and investments and other assets is the remaining 6.4 per cent. On the liability and equity side the lead item is equity at \$62.3 million, or 41.9 per cent, followed by current liabilities of \$41.4 million, or 27.9 per cent. Convertible subordinated debentures are \$35 million, or 23.6 per cent, and long-term debt is \$5.1 million, or 3.5 per cent.

It should be noted that, although interest expense is \$3.8 million in fiscal 1984, interest income for that year is \$2 million. For fiscal 1983 interest expense is also \$3.8 million, and interest income is \$2.1 million. For fiscal 1982 interest expense is \$4.3 million and interest income is \$4.9 million.—**Basil Shanahan**

## NewsFront (from page C6)

formerly senior vice president at United Artists Cablesystems, takes the helm of the newly merged entity; A. C. Belanger, formerly president of General Electric Cablevision, becomes senior vice president of United Artists Cablesystems; Malcom Birnbaum, formerly with United Artists Theatres, becomes another senior vice president of United Artists Cablesystems; Robert A. Luff, formerly vice president of UA Cablesystems for engineering, is promoted to senior vice president for engineering; while David Bub becomes vice president and controller for UA. Cablesystems. G. M. Williams becomes vice president for finance and Gregory Oswald becomes head of UA Cablesystems' midwestern division. Both Williams and Oswald were top officials at G.E. Cablevision. No other changes were made at UA Cablesystems' western, southern and eastern divisions.

## Local media campaign

Heritage Communications is spending more than \$50,000 on a local media campaign for its South Bend, Ind. system. Tobin Wirt, marketing manager for the South Bend system, explains the extra expenditure is to reinforce Heritage's national MSO-wide marketing campaign.

"Our national campaign is largely image oriented,"

he says. The theme for Heritage's national campaign is "Discover Cable" and is being used throughout the 250 communities served by the Des Moines, Iowa-based cable company.

Heritage has developed a specialized campaign for the South Bend system. It uses a series of two-word headlines that promote services such as ESPN with "Score It," Lifetime with "Live It," and Showtime with "Pop It," with the "o" being a kernel of popcorn.

## A&E charts profit for '86

Arts & Entertainment Network will be in the black in 1986, Nickolas Davatzes, president, promised at a luncheon of the National Academy of Television Arts & Sciences in New York. Stating two reasons why it will be successful, he asserted the network's economic model does not allow it to do much original production "or eat at 21." He also noted a growing need for a free cultural service now that federal funding to such programming has been reduced.

The network is celebrating its first anniversary in its present form with some 2,000 affiliated systems in the U.S. and Canada and 12.5 million subscriber homes. Davatzes says current programming mix is about 50 per cent British, 35 per cent domestic and 15 per cent from other parts of the world. Over time, he said, British content will be reduced to about 35 per cent.

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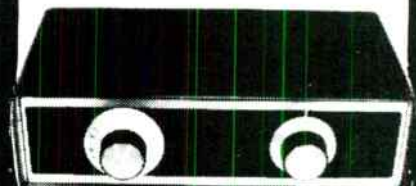
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# Appointments

**Gregory A. Kriser**, chief operating officer and executive vice president, Helicon Corp. 140 Sylvan Ave., Englewood Cliffs, NJ 07632. *From: President, GK Communications Corp.*

**William C. Norris**, president, Cable Sports Network, Inc., 10935 Perkins Rd., Baton Rouge, LA 70810. *From: International cable activities.*

**Peter A. Newman**, vice president and general manager, Home Theater Network, Westinghouse Broadcasting and Cable, Inc., 41 Harbor Plaza Dr., PO Box 10210, Stamford, CT 06904. *From: Vice president, Group W Satellite Communications.*

**Wayne Mroczka**, chief operating officer, Discovery Financial Network, 12401 West Olympic Blvd., Los Angeles, CA 90064. *From: Administrative officer.*

**Peter Chernin**, executive vice president, programming, Showtime/The Movie Channel, Inc., 1633 Broadway, New York, NY 10019. *From: Senior vice president, original programming.*

**McAdory Lipscomb, Jr.**, regional vice president, Showtime/The Movie Channel Inc., 1633 Broadway, New York, NY 10019. *From: Director, national accounts.*

**Mike Jeffrey**, vice president, McCaw Cablevision, Bellevue, WA. *From: Director, limited partnership department. (retains position).*

**Semir Sirazi**, director, CATV Communications Products, Zenith Electronics Corp., 1000 Milwaukee Ave., Glenview, IL 60025. *From: Section manager.*

**Colin J. Horton**, director, new business development, C-Cor Electronics, Inc., 60 Decibel Rd., State College, PA 16801. *From: Manager, systems engineering department.*

**David K. Flagstead**, audit director, American Television and Communications Corp., 160 Inverness Dr. West, Englewood, CO 80112. *From: Audit manager.*

**Debra Lieberman**, director, affiliate relations, western region, Lifetime, Hearst/ABC-Viacom Entertainment Services, The Centrum, 3575 Cahuenga Blvd. W., Los Angeles, CA

90068. *From: Regional director, Rainbow Programming Service.*

**Margaret Sandwick**, director, public affairs, Lifetime, Hearst/ABC-Viacom Entertainment Services, 1211 Ave. of the Americas, New York, NY 10036. *From: Manager, public affairs.*

**Saralee Hymen**, director, marketing, Lifetime, Hearst/ABC-Viacom Entertainment Services, 1211 Ave. of the Americas, New York, NY 10036. *From: Vice president, marketing, Cabletelevision Advertising Bureau.*

**Erin McGrath**, manager, consumer marketing, Lifetime, Hearst/ABC-Viacom Entertainment Services, 1211 Ave. of the Americas, New York, NY 10036. *From: Consumer marketing coordinator, The Nashville Network.*

**Jeffrey Raithel**, manager, trade marketing, Lifetime, Hearst/ABC-Viacom Entertainment Services, 1211 Ave. of the Americas, New York, NY 10036. *From: Account supervisor, Kenyon & Eckhardt.*

**Janet Saville**, manager, conventions and meetings, Lifetime, Hearst/ABC-Viacom Entertainment Services, 1211 Ave. of the Americas, New York, NY 10036. *From: Assistant promotion manager.*

**Richard A. Ducott**, director of marketing, Continental Cablevision of St. Paul, 84 South Wabasha St., St. Paul, MN 55107. *From: Regional marketing manager, Continental Cablevision of Illinois.*

**Kevin G. Kidd**, general manager, Cox Cable Jefferson Parish, Inc., 250 Plauche St., Harahan, LA 70123. *From: Customer operations manager.*

**Vince Thoma**, general manager of Tyler System, United Cable Television Corp., 322 N. Glenwood Blvd., Tyler, TX 75702. *From: Division engineer.*

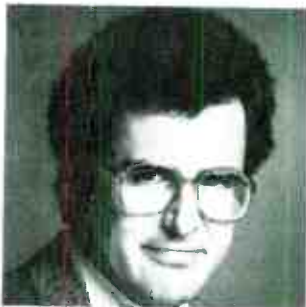
**John Cuccia**, director of operations, corporate development, Manhattan Cable TV, 120 E. 23rd St., New York, NY 10010. *From: Senior manager, corporate development.*

**Jim Demetrius**, director, engineering, Manhattan Cable TV, 120 E. 23rd St., New York, NY 10010. *From: Senior manager.*

**Edward D. Foy**, senior manager, corporate development, Manhattan Cable TV, 120 E. 23rd St., New York, NY 10010. *(Continued on next page)*



Peter Newman



Peter Chernin



McAdory Lipscomb, Jr.



Mike Jeffrey



Semir Sirazi

## Appointments

NY 10010. *From: Manager, corporate development.*

**Denise Bovo**, senior manager, promotion, Manhattan Cable TV, 120 E. 23rd St., New York, NY 10010. *From: Manager, promotion.*

**Jack McDonnell**, senior manager, real estate & construction, Manhattan Cable TV, 120 E. 23rd St., New York, NY 10010. *From: Manager, real estate.*

**Anne Mulvena**, manager, contract administration, Manhattan Cable TV, 120 E. 23rd St., New York, NY 10010. *From: Senior supervisor.*

**Nancy Budge**, promotion manager, Manhattan Cable TV, 120 E. 23rd St., New York, NY 10010. *From: Promotion supervisor.*

**Barbara Kelly-Cregg**, sales manager, Manhattan Cable TV, 120 E. 23rd St., New York, NY 10010. *From: Sales supervisor.*

**Roseann Galante**, manager, construction, Manhattan Cable TV, 120 E. 23rd St., New York, NY 10010. *From: Senior supervisor.*

**Andrew P. Harris**, general sales manager, Continental Cablevision of St. Paul, 84 South Wabasha St., St. Paul, MN 55107. *From: District sales manager, Massachusetts.*

**Daura Gutierrez**, marketing manager, business analysis, Viacom Cable, PO Box 13, Plesanton, CA 94566. *From: Director of marketing, Snohomish, WA cable system.*

**Cheryl Barnes**, manager, corporate public affairs projects, American Television and Communications Corp., 160 Inverness Dr. West, Englewood, CO 80112. *From: Public information specialist.*

**Jana L. Henthorn**, manager of research, American Television and Communications Corp., 160 Inverness Dr. West, Englewood, CO 80112. *From: Research project manager.*

**Piper N. Parry**, manager, communications, Council for Cable Information, 126 E. 56th St., New York, NY 10022. *From: Editor, "Performing Arts Magazine."*

**Kim Picone**, manager, marketing, Council for Cable Information, 126 E. 56th St., New York, NY 10022. *From:*

*Assistant account executive, D'Arcy, MacManus & Masius.*

**Donald R. Ratte**, system manager, U.S. Cablevision Corp., 360 Fishkill Ave., Beacon, NY 12508. *From: Assistant manager.*

**Christine Dolan**, political news director, Washington, Cable News Network, 2133 Wisconsin Ave., N.W., Washington DC 20007. *From: Deputy political news director.*

**Peggi Deitz**, advertising/publicity director, Unitel Video Inc., 510 W. 57th St., New York, NY 10019. *From: Advertising coordinator, Reeves Teletape.*

**Michael Spielberg**, manager, Fox/Lorber Associates, Inc., 432 Park Ave. S., New York, NY 10016. *From: Assistant agent, William Morris Agency.*

**Susyn L. Conway**, business promotion manager, GTE Spacenet, 1700 Old Meadow Rd., McLean, VA 22102. *From: Manager of marketing services, Computer Network Corp.*

**Kelly K. Gibson**, regional sales manager, affiliate sales and marketing, The Weather Channel, 2840 Mt. Wilkinson Pkwy, Atlanta, GA 30339. *From: National marketing manager, Sammons Communications.*

**Robert W. Allen**, account executive, Dynamic Cablevision of Florida, 4586 Palm Ave., Hialeah, FL 33012. *From: President, Winters-Allen Marketing Group.*

**Wanda K. Goin**, assistant manager—public relations, Centel Communications Co., 5725 N. East River Rd., Chicago, IL 60631. *From: Assistant staff manager—special events.*

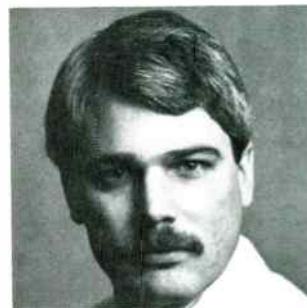
**Glenda Webb**, anchor, CNN Headline News, 1050 Techwood Dr., N.W., Atlanta, GA 30318. *From: Midday and evening anchor, WALA-TV Mobile, AL.*

**Patricia T. Grande**, account executive, Colony Interconnects, 69 Weybosset St., Providence, RI 02901. *From: Public affairs producer, WLNE-TV Providence-New Bedford.*

**Mary Catherine Twiggs**, research assistant, Frazier, Gross & Kadlec, 4801 Massachusetts Ave. N.W., Washington, DC 20016. *From: Professional assistant, Price Waterhouse.*



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# Wall Street Report

## Doyle Dane Bernbach predicting turnaround this year after difficult '84

After a difficult 1984, Doyle Dane Bernbach is predicting a turnaround in 1985. Although financial results for the year ended December 31, 1984, have not been officially released yet, the company, at presstime, was expecting earnings-per-share to be up about 40 per cent to between \$1.45 and \$1.50, from 1983's \$1.05.

Gross income in 1984, according to Robert G. Pfundstein, executive vice president and chief financial and administrative officer, rose 6 per cent to about \$210 million, in line with a 6 per cent increase in worldwide billings to \$1.4 billion. Net expenses, he said, rose only about 4 per cent.

For the fourth quarter alone, Pfundstein indicated that DDB's profit before tax increased more than 37 per cent to more than \$8.5 million, despite the fact that gross income declined 3 per cent to \$58.6 million.

## Company has "a good chance" to earn \$2 a share

Projecting into 1985, Pfundstein said the company has "a good chance to earn as much as \$2 a share. This assumes a 9 per cent increase in gross income and billings and an 8 per cent increase in expenses leading to a 25 per cent increase in profit before tax."

The third quarter ended September 30, 1984, showed a net loss of \$651,000 or 12¢ a share on an 11 per cent revenue increase to \$46,438,000. For the first nine months of 1984, net earnings rose 26 per cent to \$4,731,000 or 80¢ per share on a revenue increase of 10 per cent to \$151,743,000.

### Doyle Dane Bernbach International Inc.

#### Financial statement

(Amounts expressed in thousands except for per share data)

	Three months ended September 30			Nine months ended September 30		
	1984	1983	% change	1984	1983	% change
Gross income	\$ 46,438	\$ 41,962	+11%	\$ 151,743	\$ 137,764	+10%
Net expense	47,386	43,927	+ 8	140,991	129,231	+ 9
(Loss) income before taxes	(948)	(1,965)	+52	10,752	8,533	+26
Net (loss) income	(651)	(1,075)	+39	4,731	3,754	+26
Net (loss) income Per share	\$(.12)	\$(.18)		\$.80	\$.62	
Average number of shares outstanding	5,316,141	6,062,296		5,897,189	6,058,078	

Net income for the first nine months of 1984 was favorably affected by \$931,000 or \$.16 per share resulting from reversal of certain previously accrued compensation costs.

## Among problems: Lost accounts, personnel excess

Among problems faced by DDB in 1984, along with some of the solutions:

- Lost accounts (including Polaroid and Atari).
- Too much overhead from an excess of personnel. Nearly 200 people were trimmed from the payroll last year, resulting in a reduction of \$6.8 million in salaries.
- Real estate drain. The company has now sublet 43,000 square feet of office space at \$41 or more a square foot, contrasting with \$18 a square foot in its original lease.
- Buying back of company stock from the estate of the late William Bernbach, one of the founders, for \$20 million. Pfundstein described this as a "severe cash drain that could restrict future acquisitions."

DDB executives say the company saw "a return to normalcy" in October of last year, as the corporate realignment—with Barry E. Loughrane installed as chairman and chief executive—took hold.

As evidence of existing client content with the agency, several new assignments are cited from such companies as Chanel, CIGNA Worldwide, Clairrol, Hershey and Murjani, Fisher Camuto.



general manager of the independent. In addition to carrying both *New York Hot Tracks* and *Voltron* in stereo, the indie runs stereo music video breaks. Asked about the possibility of more stereo syndicated programming becoming available, DuBose responds: "We'll buy everything we can get our hands on."

### Public stations

At least six public television stations either have or are planning to go stereo shortly. The move, they explain, makes logical programming sense. Says Patricia Perini, vice president and program director of KERA-TV Dallas-Fort Worth: "A number of programs are available from PBS in stereo, such as *Live From The Met* and *Live From Lincoln Center*." The Texas station has a target date of March 17 for stereo conversion, which is being done in conjunction with installation of a new transmitter.

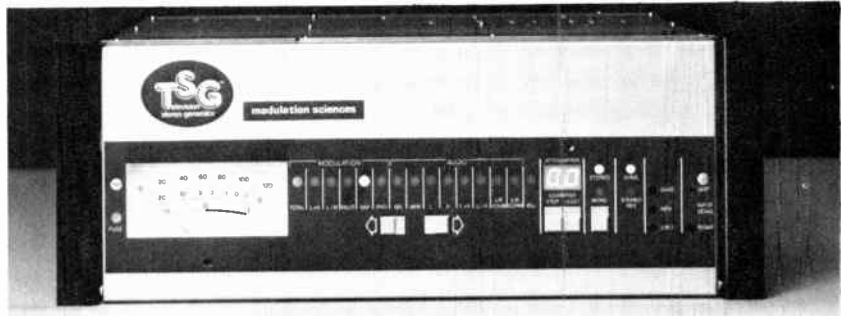
In Chicago, WTTW(TV) went stereo in August of last year. The transition was natural, says Frank Leibert, vice president for program production, because "we've spent a great deal of time doing music programming." The Chicago station produces the music series, *Soundstage*.

The cost of converting a station to stereo can vary considerably—from \$50,000 to \$200,000, according to Tom Keller, senior vice president, science & technology at the National Association of Broadcasters. The reason for such a wide variance? "It's all dependent upon

need more done to it. It's like buying a hi-fi—you can spend anything you want."

NBC's Sherlock believes conversion

engineering, at Modulation Sciences, says the company has delivered nine or 10 units so far and is aiming to get out five a week. He confirms that the unit



*The stereo generator from Modulation Sciences, above, is the only one currently being delivered. Eric Small, vp, engineering, says the company has delivered nine or 10 units so far and is aiming to get out five a week. Price is \$13,000.*

to stereo will end up costing a station between \$100,000 and \$200,000.

But Jim Wright, engineer at KPLR-TV St. Louis, says it can be done for much less. Both KPLR-TV and the other Koplars Communications indie, KRBK-TV Sacramento-Stockton, plan to go stereo by mid-summer. "Our philosophy," explains Wright, "is to get on the air as soon as possible—a stereo generator from Modulation Sciences, for \$13,000, a converter for the transmitter, for \$12,000, a couple of stereo TV sets and a master control switcher from Grass Valley. The total should be less than \$50,000."

price is \$13,000.

Meanwhile, an aggressive effort is being made to sell stereo TV sets in some of the markets where stations are broadcasting in stereo.

In Seattle, Fidelity Northwest, the RCA distributor, cooperated with KIRO-TV on a nine-week promotion during which seven stereo-equipped TV receivers were given away.

### On-air drawing

According to Mike German, Fidelity Northwest field sales manager, on-air promotion with participating dealers appeared for two weeks, during which viewers were told how they could win a set. During the ensuing seven weeks "the customer had to come into a store each week and register. Then KIRO-TV did the drawing on the air. We had a tremendous response. The overall acceptance (of stereo) is extremely high for the middle-to-younger age group."

WTLV's Harry McClintock says the Jacksonville station has printed a booklet that "explains how stereo works, and we have been working with distributors of TV sets setting up demonstrations in shopping malls."

In Hartford, WTIC, says Mayer, has "worked out a deal with appliance dealers where we have provided them with point-of-purchase counter cards."

The RCA distributor in Portland is "pumping some money in," reports Don Wilkinson, chief engineer at KATU, adding that "we're told Zenith is going to be doing the same type of thing."

And in Tuscaloosa, WDBB-TV's DuBose says the primary advantage of stereo is that it "has been a highly successful promotional tool. The local TV dealers have had a phenomenal response on stereo TVs." □

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**The cost of converting a station to stereo can vary considerably, according to the NAB's Tom Keller. "It's all dependent upon what you need," he explains. "If you've got a transmitter that happens to have all the right technical characteristics, then the cost will be less. Every station is radically different in the way it's put together . . . It's like buying a hi-fi—you can spend anything you want."**

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what you need," he explains. "If you've got a transmitter that happens to have all the right technical characteristics, then the cost will be less.

"Every station," he continues, "is radically different in the way it's put together. Some stations have their transmitter at the studio; so they don't have to get the signal to the studio, and they don't need extra monitoring.

"Also, a lot of people have planned stereo for years, while an older plant may

Since there are so few stereo shows available, he points out, "we are only converting one tape machine."

At present, the supply of stereo generators from Modulation Sciences, the only company currently delivering the equipment, has outstripped the supply. In some cases, stations have constructed their own "home brew" generators while awaiting the MS units. These are FM stereo generators temporarily converted for TV use. Eric Small, vice president,

Motorola (from page 33)

"We've been on the air with it for three years. We've done a lot of work on the system. The first exciter was questionable," Kraus says. "But now we've got Kahn's second exciter on air and the sound quality is much improved.

"We can push through some high frequencies, and we've had no major difficulties with the Kahn-Hazeltine system. I believe, though, that we are still in the preliminary testing stages with AM stereo and won't get down to hard cases with any of the systems until more receivers are being used.

"As far as I'm concerned," Kraus concludes, "all the systems have a lot more potential. We chose Kahn because we believe more can be done with an independent sideband system, than with Motorola's pulsing system. Right now, I see no reason to change."

### 'Wait-and-see'

Though Harris and Motorola express confidence that stations using the former's first system will readily shift to Motorola's C-Quam, chief engineers from two stations in major markets seemed more inclined to assume a wait-and-see posture.

Al Resnick, chief engineer, WLS Chicago, says that the station is sticking with the first Harris system, because "it is a linear system, and I believe a non-linear system would suffer great sound degradation in the stereo mode."

Andy Laird, chief engineer at KDAY Los Angeles, is also planning to stand pat. "We'll stick with the Harris system for the moment. We find it completely comparable to Motorola. We don't see any difference in the sound coming out of the receiver.

"Later on," Laird continues, "we'll take a look at the Sony multi-modal chip. If we like it we probably will take another look at the Kahn Hazeltine system.

"We'll switch to Motorola, only when it becomes apparent that it is overwhelmingly the system of choice. We think we're in a good position with the Harris system. We don't feel compelled to make a move right away," Laird concludes.

NRBA's Voron, however, says flatly, "Let's face it, the Motorola system works. The engineering for the Kahn-Hazeltine system isn't so superior that it will enable it to prevail against all others. Most station managers have been strongly in favor of C-Quam all along, and very frankly, I believe the move to the chip is inevitable. The only thing that I'm hearing in my conversations with station managers and engineers across the country is a continuation of the

trend leaning to C-Quam.

"The decision by Sony to market an IC system that will automatically switch to the appropriate stereophonic system, has had, as far as I can see, no discernible effect upon the market. Nor is the relatively recent disclosure that Harris is switching to C-Quam expected to change anyone's thinking or plans, for that matter," though Voron speculates that Sony may reevaluate its position. (A Sony Spokesperson says that, thus far, no decision has been made to interdict manufacture of marketing of the IC).

"There are still many stations that are not committed to C-Quam," Voron emphasizes, "but the fact that the majority of AM stereo receiver manufacturers have elected to go C-Quam may influence the decision of some of the uncommitted station managers."

Voron does not see AM stereo as the savior of AM radio. "The only thing that will make AM radio a viable competitive entity in the '80s is better programming. That better programming, particularly on the music AMs, may lead the consumer to perceive an advantage to AM stereo," Voron believes. "But the stations have to promote the medium aggressively, and, thus far, they have not done so.

"They are waiting for the other shoe to drop vis-a-vis the marketplace decision on a system. If the decision is in favor of Motorola, it is to the interest of *all* the stations to accept it, put that struggle in back of them and get on to promoting the medium to the consumer."

### Engineers favor Kahn

Voron adds that there is a hard core group of stations engineers who passionately defend the efficacy of the Kahn/Hazeltine system, who insist the Motorola C-Quam is "definitely inferior," and shudder at the prospect of it becoming a de facto standard.

One of these is Chris Hayes, engineering supervisor, KRLA Los Angeles, AM outlet. He states his opinion as a "private professional," and emphasizes that his opinions are not necessarily shared by KRLA's management.

"The Motorola C-Quam superiority is a myth," Hayes begins. "Motorola's C-Quam may be successful in medium markets, or when the station using the chip is on the lower end of the dial, but in a major market, where all of the stations are fighting coverage, the weaknesses of the C-Quam system are apparent. Technically," Hayes believes, "it is the worst of the four." (Magnavox also has a system, although it is being used by only a handful of stations).

"Regardless of what explanations are given by Motorola," Hayes contends, "they will have that image motion

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TV 1

problem, there is still the amplification of noise, due to motion that is a recurring problem with the Motorola system. This problem is also present, but to a lesser extent in the Magnavox and Harris systems, too," Hayes adds. "The Kahn Hazeltine system is the only one that performs well in the stereo mode whenever there is trouble in the sky. The other systems turn into mono. The K-H system retains the mid 20 decible integrity."

## Dial position

Hayes contends that the satisfaction of some stations with Motorola's C-Quam is because of their position on the dial. "If your station is on the lower end of the dial, you may not experience any interference. But on the upper end, says, past 1540, you definitely will get that interference. When the noise comes through, it's hard to explain technically, but it sounds as if you are on a merry-go-round with the radio at the other end.

"In a word," Hayes concludes, "the K-H system is much less susceptible to atmospheric aberrations."

Motorola's Payne, however, points to the Delco qualitative test as the turning point for the C-Quam chip, adding that all system proponents were invited to participate in the test, and Leonard Kahn of Kahn Communications, declined the invitation.

"I don't believe the systems were evaluated properly in the first place," Hayes retorts. "They were evaluated as you would test an FM system. This isn't the real world of AM with its narrower band and the atmospheric aberrations that disturb it. We're not yet at the state of the art as far as AM is concerned, but I, for one, would be for taking all these systems in once again and having them tested by a truly dispassionate panel.

"Put the receiver in a car," Hayes continues, "take the car out at night, drive it around, and see which system performs best under all kinds of conditions."

During the nine-year history of the four-way shootout for the stereo market, however, each competitor has had a chance to prevail.

■ Leonard Kahn and Kahn/Hazeltine was the first of the four to have its system approved and operating over 13 stations that had been used earlier for testing purposes.

But industry observers contend that at the outset engineer/inventor Kahn did not pay enough attention to the receiver manufacturer side of the industry, and is paying the price in loss of lucrative automotive receiver manufacturer franchises to Motorola.

Kahn responds by pointing out that, "most of my inventions have been for the

receiver manufacturer side of the industry. We're a little company. We're not a Motorola. We don't have the muscle, with the manufacturers that they do."

■ Magnavox was literally within an eyelash of sewing the whole competition up before anyone else even got out of the box. The Federal Communications Commission almost approved the Magnavox system as standard, and the Ford Motor Co. was ready for a production run of its automotive receiver. Then the FCC came up with its free market ruling, and Magnavox's promotion of the system tailed off, with no more than a half dozen stations now using it.

■ Harris then came with a rush, having the ability to combine the sales of its system, with that of its transmitters. Good relations with the stations a given, Harris soon signed up more outlets than any of the competing systems. Then the FCC hit Harris with a type acceptance problem that had the effect of aborting its campaign for a year. As it now turns out, Harris never recovered from the blow.

■ Despite all of its so-called clout with the folks that manufacture automotive receivers, at first it looked as if Motorola's C-Quam chip was a Johnny-come-too-lately to the field. The C-Quam was the last system to get its type acceptance. Motorola had literally no technical profile in the area. But a number of factors, including fortuitous timing, plus a little old fashioned luck, came to help Motorola along.

Harris was stalled with its type acceptance problem. The number of stations taking the Kahn-Hazeltine system had leveled off. Magnavox had ceased active promotion of its system.

## Delco test

Motorola fused its claimed expertise in the integrated circuit area with talents of two inventors who designed an IC system. The turning point for Motorola came in the subsequent Delco test, which pitted the C-Quam Chip against the Harris Corp. system and that of Magnavox. The fact that Kahn declined to submit its K-H system is seen in hindsight to have hurt, rather helped his chances.

When Delco came out in favor of Motorola, Motorola launched an intensive promotional campaign, hiring Payne away from the National Association of Broadcasters to be point man. (Ironically enough, the NAB came out favoring a multi-modal switching system. The NRBA board was called on to pass a resolution endorsing a multi-modal system but declined to do so).

The promotional campaign plus the stuttering and withdrawal of the com-

peting systems, has put Motorola in the driver's seat as far as receiver manufacturers and automotive receiver markers are concerned.

The AM stations, virtually 5,000 of them in operation across the country, are still holding back, but Motorola's Payne believes it is only a matter of time before they come into the C-Quam fold.

The only mitigating factors left to rain on Motorola's parade would seem to be:

■ Sony's manufacture of an IC device that receives all modes. Sony says it is offering the package "under present marketing conditions," but reserves the right to switch to a single mode if the market should so dictate.

■ A favorable hearing for Kahn's petition to Justice and the FTC. It could have the effect of reopening the competition once again. But the move is seen by industry observers as "Kahn's last card."

The fact that the matter is now under judicial consideration inhibits attributed comment. No industry source however, indicated that he would bet the mortgage on Kahn's chances for success.

## Market credibility

The stakes of this AM stereo shootout are dominance or, at the very least, increased credibility for a station in its market.

"Right now it is the music stations in the AM market that are really suffering," NRBA's Voron says. "The talk and news stations are holding their own, but the music outlets have lost a lot to FM." Recent RADAR measurements from Statistical Research, Inc. show a slowing of the loss of AM listeners to FM, according to figures released by NBC Radio Research, but the drain still continues.

"Stereo won't save AM," Voron says, "programming will." Most observers agree. But AM stereo is seen as an influencing factor, particularly if the station's get behind the stereo medium and promote it aggressively. The NRBA has been exhorting them to do just that, and so have the proponents of all four systems.

With the overwhelming majority of receiver manufacturers and automotive receiver concerns opting for Motorola's C-Quam, the only substantial undecided block remaining is the stations.

The majority of the small (10 percent) percentage of stations that have decided, have chosen Motorola's C-Quam.

If the trend persists, it may well be all over, but the shouting. If Kahn's legal petition gets a favorable hearing at Justice and/or the FTC, the "10-year war" could be extended. □



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## Retail (from page 34)

He predicts that low-margin retailers will grow faster than conventional retailers. Isaac Lagnada, vice president, research at Associated Merchandising Corp., a leading buying and research group, presented his findings on the off-price stores. In children's wear, such stores as Marshall's and Kids "R" Us now account for a 13 per cent share of market. In women's apparel, such stores as Hit and Miss already account for 6 per cent of the junior-sized fashions. Lagnada pointed out that "demographically customers of the off-price retailers closely parallel the characteristics of main-line department stores."

Herbert Glasser is president of the Dayton-based 23-store chain of Elder-Beerman. In contrast to hundreds of retailers who gave up low-priced basement budget departments, he said, "We've got to hold on to our basement stores and hold that base, picking out spots where we can gain business."

These opinions suggest that stations should put added selling emphasis on low-priced stores and those departments in department stores.

■ *An increase in private labels* versus the national brands. Max J. Garelick is the general merchandise manager of Batus, the parent company of Saks Fifth Avenue, Gimbels and other large retailers. "By eliminating the middle man on various commodities, the retailer got a better value and so did the consumer. Private labels will be on the increase in stores," he said. AMC's Lagnada said his survey showed that "of upscale career

women, 56 per cent believed that store labels are as good as national brands."

Private label merchandise in apparel, appliances, children's wear, etc., give the store larger mark-ons. In contrast to national brands, there is no built-in co-op allowances. However, the larger profit margin allows for this. Stations might well examine their accounts and their private labels and recommend campaigns based on this exclusive-to-store merchandise.

■ *Co-op advertising.* The increased use of co-op funds was discussed in several NRMA sessions as a way to expand total store advertising budgets in the period ahead. One store explained how a major thematic campaign on radio and television was largely financed with well-planned vendor participation.

Of course, stations have become aggressive in working with stores on co-op. The Radio Advertising Bureau's new *Co-op Sources* book has 4,616 manufacturers' plans, of which 854 reimburse retailers 100 percent, according to Joyce Reed, vice president of co-op sales at RAB. They are now working on a system of transmitting co-op data to member stations via an on-line computer network.

## Broadcast sessions

Retailers at the NRMA convention were exposed to more sessions on broadcast than ever before. Wallace Westphal, director of retail marketing at TvB, showed the need for consistency in advertising. He said, "All areas of mar-

keting—the merchandise a customer buys, the price paid, the salesperson and the approach to customer service—provide a store with consistency in advertising because advertising is who the store is and the public it services." Westphal also gave guidelines for the preparation of television commercials.

RAB president William Stakelin told of the importance of injecting reason why and requests for action when using

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## An Associated Merchandising Corp. survey indicates that 56 per cent of upscale career women believe "store labels are as good as national brands."

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radio. He then played a variety of spots of various retailers to show how "we can take a sound, expand it, repeat it, magnify it and interpret it with other sounds to create a 'theater of the mind' where all sorts of things can happen to make our customers sit up and take notice."

Carl Prutting, manager of local retail sales of the CBS Stations, and Bruce Thomas, local sales manager of WCBS-TV New York, teamed up in their session to explain the "First Step" concept of CBS. It is a plan which shows how simple and efficient television can be.

Phyllis Green, director of the ABC Television Retail Marketing Division, explained the new "TRAC" study. It measures such things as mind awareness, shopping habits, purchase intent and media influences. She was assisted by Keith Ritter, director of marketing, and Joe Greenberg, retail marketing manager at KABC-TV Los Angeles.

Newspapers had their special, large-screen presentation on "Fashion Marketing Perspectives." It was created with the co-operation of The Fashion Group. The Newspaper Advertising Bureau's Alfred Eisenpreis, a former retailer, chaired the session. On screen were fashion leaders including Lenore Benson of The Fashion Group, Liz Claiborne, Bill Blass, Colombe Nicholas of Christian Dior, Patty McCarthy of the Wool Bureau and others. In presenting their ideas on how to promote fashion merchandise in 1985, dozens of newspaper ads were shown. In view of the predictions of a sluggish women's apparel year, the Newspaper Bureau's presentation on how to go after this business proved to be most timely. □

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## Alcohol (from page 29)

broadcast media, or equal time" (one spot counseling against alcohol abuse or drunk driving, for every three beer and/or wine commercials. This is similar to the ratio pressed for cigarette advertising, before that voluntary ban was enacted in 1971).

"Meanwhile, we are continuing to press our cause. We are taking our case to the local level with an extended media campaign that begins with a press conference later this month in Detroit with the governor of Ohio, Richard Celeste, participating.

"There's a resolution to ban broadcast advertising in the Georgia legislature, and similar movements in Rhode Island and in Pennsylvania.

"The broadcasters, I believe, are feeling the heat," Hacker says. "They are doing a marvelous job promoting messages against drunk driving. We only wish they would expand the range of issues they address. They should treat teen drinking, and cease implying that getting drunk is all right, so long as you have someone else to drive you home. We would like to see and hear more messages that promote moderation in drinking, messages that impart health information about drinking, and how a steady diet of alcohol can effect the organs of one's body."

## Prevention campaigns

Hacker's criticism notwithstanding, the broadcasting industry at large and individually, can point to a raft of campaigns launched last year condemning alcohol abuse, labeling it a devastating national problem and identifying drunk driving as a menace that must be erased.

An NAB-sponsored public affairs survey regarding broadcasters' contributions to prevent drunk driving and alcohol misuse showed that alcohol programming and community outreach activities continued to be predominant among radio and television stations across the country. Over the past 21 months, broadcasters have devoted many hours of airtime to inform audiences of the hazards of alcohol misuse.

Findings from the return of 606 questionnaires from NAB members and nonmembers, regarding their alcohol-related programming and community activities during the six-month period (April through September, 1984) included the following:

- Nine of 10 broadcasters aired alcohol-related public service announcements during the previous six months.
- Half of all stations produced their own alcohol-related PSAs for broadcast.

■ More than 80 per cent air stories about alcohol-related problems on their local newscasts.

■ Over two-thirds of all respondents produced their own full-length alcohol related public affairs show.

■ Besides their programming activities, more than 40 per cent of all stations participated in a variety of alcohol-related activities.

The PSAs used by broadcasters come from a myriad of private and government groups, such as the Mothers Against Drunk Driving (MADD); Students Against Drunk Driving (SADD); Alcoholics Anonymous; The Ad Council; police and state troopers; government highway and transportation departments.

Broadcasters air these 30- and 60-second spots, the NAB says, without charge to the supplying group.

Another area broadcasters attack with regularity, according to the NAB survey, is the alcohol-related news story. There has also been a beef up of public affairs programs and editorials that inform listeners and viewers on a number of related issues, including the dangers of drunk driving, and reports on alcohol-linked auto accidents; national, state, and local alcohol legislation and alcohol misuse self-help and counseling.

The community outreach programs were instituted, the NAB says, by more than two-fifths (41.4 per cent) of all station managers reported participation in some type of non-programming activity. Among these activities are: sponsorship of health fairs, dial-a-ride programs for citizens who overindulged and could not safely drive home; delivery of alcohol information speeches; the distribution of non-program materials.

## Station editorials

Television editorials on alcohol were undertaken by more than half (50.5 per cent) of television respondents, and 57.4 per cent of the stations in the top 50 ADIS were most involved.

On the radio side, more than 87.4 per cent of all 261 respondents broadcast PSAs. Half of the broadcasters ran at least 130 spots between April and September, while one-fourth cleared a minimum of 250.

More than three-fourths (77.0 per cent) of all radio general managers carried local interest radio stories on their newscasts. One of three radio broadcasters (34.5 per cent), also participated in some type of community outreach activity, in addition to its alcohol programming, according to the survey.

The conclusion of the NAB survey (prepared by Steve McGowan of the association's staff) is short and to the point. "Broadcasters understand the

severity of the alcohol misuse problem and are taking an active role within their communities to inform their audiences. This is evident by the high percentage of radio and television stations producing local PSAs, news stories and full length public affairs shows.

"Many stations are taking advantage of their increased community visibility by sponsoring or participating in a variety of outside activities. Events such as National Drunk Driving Week (December 9-15) and heightened news coverage during the holiday season are only two ways that the broadcast industry is committed to fight the effects of alcohol misuse and drunk driving.

"The broadcast activity in attacking the alcohol abuse and drunk driving problems reported by NAB on a national basis, is borne out by reports from broadcasters throughout the country."

## Local efforts

On the local level, coming from station groups, and on the national level, from the networks, there are different campaigns being carried out, with product specifically crafted for the local audience.

Dick Block, executive vice president of Metromedia Television, says that its stations, in collaboration with Knight-Ridder Services and The Johns Hopkins School, is doing a national alcoholism test on its stations. John Bryant, a Texas congressman, has done a spot for KRLD-TV, Metromedia station in the Dallas-Fort Worth market.

"We've encouraged all our stations to do these spots," Block says. "Our producers are addressing themselves substantively to the issues of alcohol abuse and of drunk driving.

"Our admonitions to them in producing the spots are 'respect the public, and counsel them carefully as to the dangerous combination of alcohol and children.'

"Taking off alcoholic advertising hasn't worked anywhere," Block continues, "and I know it won't work here. Cars kill people. Are we to ban automobile advertising, too? Some foods are not nutritious," Block continues. "Are we to refuse to advertise these products as well. What will come next?

"Aspirin isn't good for some people," Block continues. "Are we to stop that? Broadcasters should also emphasize the extraordinary efforts of what it has done to alert the public to the menace of alcohol abuse.

"I don't think the government should intervene," Block continues. "I like beer. I think it is a wonderful beverage. I think when a government tampers with people's choice on that, it touches on cultural things as well. Wine has been part of

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living for generations. So long as the drinking of it is preceded by education, and indulgence is monitored by restraint, wine can be enjoyed for a lifetime. I see pot smoking increasing," Block finishes, "without any advertising."

Joseph Dimino, president, Television Stations Division, Storer Communications, says his company is conducting an ongoing campaign on educating the public about the consequences of alcohol abuse and drunk driving.

"During the last two years, though," Dimino begins, "the quality of creative production on these programs, and/or messages has gone up. Now they get primetime attention.

"Banning beer and wine advertising on the broadcast media would be no more a cure of the social problems of alcohol abuse and drunk driving that would be a ban on magazine and newspaper advertising.

"The representatives from the Storer stations are going to meet next week in Miami. We're going to talk about leading more campaigns against drinking and driving."

Dimino adds, "We have some good arguments against imposing such a ban. But I find it to be a great pity that we should have to make these arguments at all.

"Face it, though, the movement is gaining momentum. Once it hits the floor of Congress, it's hard for the lawmakers to vote against the ban, although they should, because it looks as though they are voting against motherhood and apple pie.

"I think also," Dimino continues, "that if the ban proposal gets to the floor it will be voted on as an emotional issue. That's a shame, because the serious problem of alcoholism isn't going to be solved by taking beer ads off television. If you take those beers on television, the chunk of money that comes away will be close to \$1 billion. And I'll tell you something else, there will be an erosion of sports programming on commercial television."

### Free cab rides

Cox's Furman has spent more than a decade working on problems of drug and alcohol abuse in various capacities. "Over New Year," he begins, "three of our stations provided a cab ride to their home for anyone who requested it. WPXI-TV Pittsburgh, WSB-TV Atlanta, and WSOC-AM-FM-TV Charlotte, made arrangements with cab companies to take people home who had too much to drink.

"This, of course, is only a sampling of the measures Cox Communications has taken to inveigh against alcohol abuse and counsel against the dangers inherent

in drunk driving.

"We recognize," Furman continues, "our educational responsibilities in this area with regard to programming, with regard to putting people on air who can discuss this pressing social issue.

"Our Detroit outlet, WKBD-TV, devoted a week to the problems of alcohol rehabilitation. There was a discussion of the facts and the fiction regarding alcoholism. We brought in directors of treatment centers, asked some authorities to come in from Michigan State University. There are other, preventive measures, that we take as well," he discloses. "We don't take any promotions for the so-called 'happy hour' or 50-cent beer nights. We are very careful on copy clearances."

As for the proposed ban, "We disagree with it, and this opinion is not self-serving. We really believe that the broadcast industry has been responsible enough to deserve the right to control its own destiny.

"We have acted responsibly. We run many, many PSAs on alcohol abuse. We don't believe a ban on advertising will effectively address either of the social problems involving alcohol, and certainly, prohibition of advertising rights involving a legitimate product goes against the First Amendment.

"Certainly we deliver this message to the legislators, and yes, I think the lawmakers are hearing us, but I don't know if they are convinced. We've embarked on an intensive lobbying and educational effort, but a lot more needs to be done."

### Georgia proposal

Regarding the ban on beer and wine advertising now before the Georgia legislature, Furman offers some clarification. "It's not a bill yet; it is just a proposal, offered by Rep. Bill Sanders. The prohibition covers newspaper advertising as well as that on radio and on television. I expect," Furman says, "that proposals will be offered in other states. Clearly it's a First Amendment question."

Don McDonough, the legal counsel for Hubbard Broadcasting, has some unique ideas of his own on the way to attack alcoholism.

These ideas have been integrated positively into Hubbard's attack of the problem, which includes public service announcements, spots created and produced by Hubbard, and an educational community outreach program that involves talks at schools, and close collaboration with alcohol treatment centers.

"One of the more effective ways to combat alcohol abuse," McDonough begins, is through dignified ridicule of an unacceptable standard of behavior when it comes to social drinking. They have

this socially acceptable standard in Spain, Portugal, Italy and Israel. In those countries," he contends, "they don't have any alcohol abuse to speak of. This is not true in other western countries where unacceptable drinking is usually tolerated by friends of the inebriated party.

"As far as an advertising ban is concerned," McDonough, who says he is a reformed alcoholic, continues, "that won't work. They tried it in England for 14 years. They found that the consumption of alcohol actually increased. (The manufacture of cigarettes in the U.S. has actually increased since the tobacco self-imposed broadcast ban was begun in 1971).

"Rather than the ban," McDonough continues, "we ought to institute an educational program that teaches people how to drink. Our commercials on drunk driving, for instance, show the unacceptable use of alcohol as a catalyst and impress the necessity for limits on alcohol intake. These limits differ with each person. We put it very simply. A person should not drink past the level to which the alcohol intake changes his behavior.

"Unacceptable means that the person's friends don't tolerate the behavior, leading the drinker to limit himself to a certain number of drinks during which he retains his basic personality.

"The reason people put drugs and alcohol together," McDonough explains, "is because they inspire similar aberrant behavior. They cause the same problems.

"I think our message is getting through to the public, as far as drunk driving is concerned," McDonough says, "but alcohol abuse is another problem. For those 20 per cent who are hard core alcoholics, the threat of reprisal is no threat. What will work, I believe, is a dignified ridicule of an unacceptable standard of behavior when one is drinking.

"You won't stop drinking by politicizing beer and wine advertising," McDonough says. "You will do it by sustaining counsel and education at home and in the schools."

### Nothing new

Larry Fraiberg, president Television Station Group, Westinghouse Broadcasting & Cable, when queried about Group W's participation in a campaign to prevent alcohol abuse and drunken driving, says: "We've been conducting these kinds of campaigns for years, long before the SMART initiative began; and we will continue to do them as long as these programs are needed."

Fraiberg said Westinghouse's activities include PSAs and special programs



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that focus on the topic.

The networks have been acutely aware of broadcasting's vulnerability to the problem.

Though they refer to broadcasting as the 'whipping boy' to those they characterize as the 'neo prohibitionists,' the networks have done their best over the last few years to put their house in order. They have enlisted the help and heeded the suggestions of an intra-craft organization—the caucus of independent writers and producers, to help curb the incidence of gratuitous drinking on television.

One web executive intimately involved in this process is George F. Schweitzer, vice president of communications for the CBS/Broadcast Group.

"This proposed beer and wine ban is an industry issue," Schweitzer begins. "Everybody is involved. It cuts across all lines of competition and partisanship. There is lots of outgrowth. CBS is working with the NAB, with other broadcasters, with our affiliates, in order to ensure a concentrated point of view.

"No one is overlooking the significance of the issue. Broadcasters have a good record on combating alcohol abuse in all its forms. Banning the advertising won't cure the problem of alcohol abuse, which is too complex to offer its solution to simplistic devices like banning advertising."

Schweitzer indicates that CBS is working with the elements of the business that create the product as well as with the networks and the affiliates that transmit it.

### Issue-oriented programming

Recently, he points out, CBS has put on a number of programs in which drinking and driving is portrayed in a bad light:

■ *License to Kill*, a made-for-television movie treating the painful consequences of drinking and driving.

■ *Beatrice*, a taken-from-life story of one woman's battle over the bottle and her founding of a recovery house for women.

■ *All the Kids Do It*, a CBS "School-break Special" for young people, which looks at drinking and driving from the teenager's perspective.

CBS hasn't stopped there, according to Schweitzer, neither, he says, have the other networks, in what he portrays as uncommon sensitivity to a common problem.

The CBS front running series *Dallas* has "forced" J.R. to cut down on his drinking. In the earlier shows of the program, now running on syndication, actor Larry Hagman, who portrays J.R. would, Schweitzer says, run over to the bar for a pull of Scotch at the start of

most of his scenes. In later episodes, now on the network, J.R.'s glass isn't nearly as often at the ready.

On the same show, Sue Ellen Ewing is shown winning her daily struggle over the alcoholism that nearly killed her.

*Knots Landing*, a *Dallas* spin off, demonstrated the destructive effects alcoholism can have even on one from the wealthy Ewing scion, as Gary Ewing goes through a bout with alcoholism that all but destroys his life, with a painful reconstruction process following.

CBS, as do the other networks, trots out the tried and true arguments about the ban issue being the *abuse* rather than the *use* of alcohol. But observers privately wonder whether or not these rational arguments have any mitigating effect on the emotional volleys being

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**"This proposed beer and wine ban," says CBS' George Schweitzer, "is an industry issue. Everybody is involved. It cuts across all lines of competition and partisanship. There is lots of outgrowth. CBS is working with the NAB, with other broadcasters, with our affiliates, in order to ensure a concentrated point of view."**

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fired from the other side.

Advertising guidelines are solidly in place at CBS, ensuring, by network standards, that advertising for beer and wine is responsible and tasteful. Like the other webs, CBS does not accept advertising for hard liquor.

At CBS, alcohol and drug abuse (the network links them together in this context,) receive more public service time than any other issue.

Through this entire process the network has not ignored academia, pointing to several studies that support its position.

In a 1978 paper *Alcohol, Alcoholism and Advertising: A Preliminary Investigation of Asserted Associations*, Drs. David J. Pittman and M. Dow Lambert conclude: "No scientific evidence exists that beverage alcohol advertising has any significant impact on the rate of alcohol

abuse and alcoholism in American society."

In Waterston's Study on *Advertising and Alcohol Abuse*, the author concludes:

"Alcohol advertising . . . does not encourage people to drink ever larger quantities of the product . . . (A ban on alcohol advertising) would have no significant effect on the problem of alcohol abuse."

T. Andrew Finn and Donald E. Strickland did an in-depth survey on alcohol ads on St. Louis television stations in 1979 and in 1980, reporting subsequently in the *Journal of Studies on Alcohol* that the themes of the commercials were the quality of relaxation and humor, followed by the quality of the product. Little attempt at proselytizing was found.

Betty Hudson, vice president of corporate relations and advertising at NBC, says she doesn't believe that television is encouraging gratuitous drinking, or habitual drinking as a desirable lifestyle.

"You don't see *Magnum* popping a couple of cans of brew during a scene. There's an awful lot of sensitization about this," she says.

An illustration of this sensitization is a 28-minute *Juvenile Justice* presentation produced by NBC. As does CBS, NBC produces shows that illustrate constructive alcoholic reform.

NBC has put together a comprehensive alcohol policy. In this it chronicles the movement to ban alcohol advertising on television, and discusses the controls the network has put in place so that its content, both in entertainment and in advertising, is above reproach.

### Stringent code

The bulwark of its structure is a stringent code of broadcast standards, in place for many years, and, according to Hudson, constantly being updated, the most recent revision taking place last summer.

Key to the NBC position is guideline Number 4 which states: "The use of alcoholic beverages or products shall not be portrayed as being necessary to maintain social status, obtain personal achievements, relieve stress or as a solution to personal problems."

Almost as significant is standard Number 7. "The use of these products shall not be promoted as a 'mark of adulthood' or a 'rite of passage.'"

The NBC 28-minute presentation is being used in the Office of Juvenile Justice and Delinquency Prevention Workshop. NBC participates in the media group of the "national partnership" which includes citizen and business

(continued on page 132)

# In the Picture



**Thomas Lom**

*New product veteran at Saatchi & Saatchi Compton, and now an executive vice president, describes some ways to minimize the risk of new brand launches.*

*He also has his own ideas on hanging on to good marketing people, once you've found and developed them.*

**Tom Lom, management director at Saatchi & Saatchi Compton**, recently elected an executive vice president, points to two kinds of risks in new product introduction. One, he says, is the risk that it may fail, and he has "no magic formula" to foil failure, other than careful pre-launch research "that most people in this business do automatically."

The other risk, says Lom, is the "likelihood of taking so long to find out whether the first risk is worth taking, that you miss your opportunity." Regarding the latter, Lom speaks of "limited windows of opportunity, even for products with a new technical advantage: your competitors are usually too clever to let that advantage stay only in your hands for very long, before they are able to pick it up and run with it, too. So my advice is usually to go with it, once you're 80 or 85 per cent sure it's right. After all, 85 per cent of something beats 100 per cent of nothing."

Another way risk can be minimized, he adds, is line extension—"and your client doesn't necessarily have to be first to win in the long run." Lom recalls that Procter & Gamble was not first to introduce liquid soap. There were others in the market with it earlier, and P&G itself introduced other liquid brands that never achieved the level of success they were looking for before they came out with Liquid Ivory, which did.

**"What we found," explains Lom**, "was that the competitors' earlier advertising for their liquid soaps worked to pre-condition consumers to the generic benefits of liquid soap. Then, when P&G added to these the benefits Ivory has had all along, they had another success on their hands."

Tylenol, notes Lom, is another brand whose line extensions have been successful. Johnson & Johnson has brought out a children's analgesic form of Tylenol, a children's cold remedy form, an adult cold remedy form and an adult sinus remedy form, "all able to capitalize on what Tylenol stands for. If the agency does its job well, the client should be able to do this, if the company starts with a good reputation and the new forms meet a real consumer need."

Of course in Tylenol's case, success came the hard way, after what could have easily been a disaster when someone apparently tampered with the original product on store shelves. Looking back, recalls Lom, "I have nothing but admiration for the way Johnson & Johnson handled it and regained the public's confidence."

Lom says he's "personally proud" to have been part of the recovery team and recalls that the agency set new records for the speed with which all hands were able to react. "We made three versions of the new corporate statement commercial within 18 days, then tested all three inside of 10 days. But now, after setting that kind of record, everytime we start a new project and tell the client it will take six weeks, they don't understand why it should have to take so long."

**Saatchi & Saatchi Compton has been Lom's first and only agency.** When he entered Columbia Business School, he wasn't sure what area he wanted to specialize in until he happened to pick Marketing 101 as an elective, "found out I was pretty good at it, and fell in love with it." Then, when he graduated in 1973 and was ready to interview for a job, he recalls that he "rounded up the usual suspects, and Compton stood out as my first choice, if they'd have me."

They did, he explains, because in the early '70s there was heavy agency recruiting emphasis on MBAs. Today, he says, "We're interested in both MBAs and BAs," and his own choice as a key candidate criterion is "a real desire to be part of the marketing process and make a contribution to it."

He adds that having an opportunity to make a contribution to the account is among the chief incentives that helps an agency hang on to its best people. "Most people," he says, "don't like to be order takers. And particularly the kind of people we look for prefer to do original thinking and generate their own ideas. They also appreciate the opportunity to keep learning that goes with the constant new challenges of the very competitive marketplace we all operate in. I know in my own case, I hope the day I stop wanting to learn never comes."



groups to work on shared concerns about drug and alcohol abuse.

Two of the objectives of this group are to de-stigmatize going for help; insure that the treatment people and the business people do their part in the rehabilitation process.

According to Hudson, NBC has opened its doors to the U.S. Brewers Association, the advertising agencies, the CSPI and industry. "In most of our conversations," Hudson reports, "taking ads off television doesn't come up that often.

"There are a lot of frustrated parents, out there," Hudson continues. "They are disturbed at the figures that they read about teenaged drinking and automobile accidents that are related to drinking. They don't honestly know what they can do, and the SMART campaign is a symbol of their frustration."

NBC, according to Hudson, is doing what it can.

"We are talking to government. We are meeting with policymakers in the beer and wine business. "The ad agencies and beer manufacturers don't intentionally sit down and concoct messages that undermine youth. Remember, we buy our beer and wine in the grocery stores where we get our meat and bread. It is a legitimate product."

Alfred R. Schneider, vice president policy & standards, ABC, Inc. says "we're not sitting on our hands. We're taking a good hard look at the alcohol abuse problem, examining research of the effectiveness of the public service announcements.

"Our P&S apparatus examines each beer and wine commercial, frequently with the agency, in special circumstances with the client. We strictly enforce the no-quaffing rule, and the editors watch carefully the spirit in which the ads are portrayed, to prevent over glamorization of the product.

"On the Super Bowl we made sure that each beer ad was an adult situation. I expect that, sometime in the future, as these scheduled hearings unfold and opinions are aired, clear heads and rational thinking, rather than emotional arguments, will prevail," Schneider concludes.

## Beverage groups

The special, special interest groups embroiled in this struggle are the trade associations that represent the brewers, the U.S. Brewers Association, and the Wine Institute. Both these groups are working quietly with broadcast and advertising associations, and are careful not to make moves that would seem patently self-serving. But the wine and beer

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**"We're prepared to go all the way on this one," says the ANA's DeWitt Helm, "fight in 50 states if we have to."**

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groups face problems. Not every major brewer, for instance, is a member of the U.S. Brewers Association.

Donald B. Shea, president of the U.S. Brewers Association, says that Miller is not a member, and their ads featuring retired athletes are the focus of heavy criticism from the other side.

Secondly, there is information that competitive brewers don't want to share in a market that for beer manufacturers, at least, is depressed, with consumption levels for 1984, according to Shea, below those of 1983.

Wine consumption, on the other hand, is up. The Wine Institute has a very stringent code of standards that it champions, and has had success with, (TV/RADIO AGE August 6), and tends to distance itself, on some points, from the brewers.

The U.S. Brewers' Shea, nevertheless, says, "I'm working with policymakers in the beer and wine business, exploring methods of working together. You know, despite the fact that ad expenditures for beer are at an all time high, beer consumption is down.

"I think the issue will be decided in our favor because of the merits of the argument. They are not going to get away with making advertising the whipping boy.

"Though Miller Brewing is not a member of our association, I think their position on the use of ex-athletes is eminently defensible. Celebrities are used in every form of advertising, and the role models of yesterday, aren't those of today.

"The kids don't identify with them in that context."

Finally, the associations for the broadcasting and advertising industries continue to meet together in increasing frequency to work out joint strategy that will bring about a cumulative effectiveness.

Walter A. Schwartz, president of the Stations Representatives Association, and president and chief operating officer of Blair Television, reports that the association is a clearing house "with all stations keeping it apprised of what everybody is doing.

"The proposed ban on beer and wine advertising is on the agenda of every organizational meeting," Schwartz says.

"The Television Information Office has just released a new piece on alcohol abuse. The NAB is the industry point organization on the project. The Independent Caucus of Writers, Producers and Directors is monitoring the content of work that is currently in production. Essentially," Schwartz concludes, "what we are trying to do is market our position to the right people in the right way."

Brad Roberts, who has succeeded Chuck Adams as executive vice president of the 4As and head of its Washington office says: "I've attended every meeting since the first one that was held with the Department of Justice.

"I must say that all segments of the industry recognized the possibility of a ban as a very threatening element from the first. We know it hasn't worked in foreign countries where advertising has been banned. There is simply no correlation that has ever been established between advertising of beer and wine and abuse of the product. What we're going to do is present a factual, rational defense."

"There is no question that the industry is perking up in its response to the neo-prohibitionists," says DeWitt Helm, president of the Association of National Advertisers.

"The arguments have been diffused on one hand. The fact that the whole business of a citizens' initiative has turned the proposed ban into a moral or emotional issue makes it hard for reason to prevail.

"There are three elements in drunk driving—alcohol, the automobile and the person. Have we ever talked about banning the automobile?"

"Another question is one of precedence. Will the First Amendment prevail over the 21st? We're prepared to go all the way on this one, fight in 50 states if we have to. It would be terribly expensive, but a billion-dollar ban would be expensive, too."

The lines have been drawn. The hearings are about to take place. Though some groups are looking closely at the senators taking part in the hearings trying to anticipate their positions, the simple truth of the matter is that this issue of alcoholism and drunken driving cuts across philosophical and party lines.

The members of the Senate Subcommittee on Alcohol and Drug Abuse are: Chairman, Hawkins; Sen. Dan Quayle, (R.-Ind.); Sen. Strom Thurmond, (R.-S.C.); Sen. Donald Riegle, D, Mich.; Sen. Spark Matsunaga, D-Hawaii.

The entire issue seems to boil down to one question—whether the senators hearing the arguments will believe that a ban on beer and wine advertising will curb alcohol abuse or drunken driving to any significant extent. □

# Inside the FCC

*The following is excerpted from a recent speech by Daniel L. Brenner, advisor to the chairman of the Federal Communications Commission, the National Cable Television Association Leadership Conference in Washington. It deals with the 1984 Cable Communications Policy Act, a piece of legislation that can be expected to have far-reaching effects on all segments of the video communications industry.*

## Cable Act addresses several serious national problems for first time



Daniel L. Brenner

## Congress is telling local governments what to do

## Contains national rate deregulation breakthrough

The 1984 Cable Communications Policy Act addresses for the first time, on a nationwide basis, problems that can only be described as throbbing. It does so with precision in areas where consensus had remained elusive.

What are the purposes of this Act? Are they met? Section 601 states what Congress intended to accomplish by this Act:

- (1) It wanted to establish a national policy concerning cable TV.
- (2) It wanted to establish franchise procedures and standards for orderly, responsive growth of cable systems.
- (3) It wanted to settle which level of government authority—federal, state or local authority—was responsible for particular aspects of cable regulation.
- (4) It wanted to promote the widest possible diversity of information sources and services through cable.
- (5) It wanted to establish a process for franchise renewals that protects the cable operator against unfair denials.
- (6) And finally, it wanted to promote competition in cable communications by streamlining regulation that imposes an economic burden on cable systems.

These goals are laudable and objectionable to anyone who might have an interest in cable. But more significant, I think, are goals that were not stated. Congress, for example, did *not* provide that the Act should promote universal cable service. This is an oft-stated goal for our nation's telephone system. It did *not* call for provision of cable at reasonable rates. It did *not* encourage, even, a nationwide system of cable television, as it did for radio broadcasting. It did *not* express the point of view that predominated the unanimous Supreme Court opinion in *Capital Cities Cable, Inc. v. Crisp*, that the interstate, satellite and distant signal aspects of cable needed protection from the much-cited, and by now threadbare, "crazy quilt" of conflicting local regulations.

In fact, the Act takes unprecedented steps in adding a Capitol Hill annex to every city hall in the land. Congress through the Act is telling local governments what they can and cannot do. In doing so, Congress bypassed powers historically held by the states. These state powers comprised home rule provisions in state constitutions or express grants of authority to cities by legislatures. I might refer to Congress' instruction to the cities as a leapfrogging of state powers. But this industry has probably had all it wants of rules by that name.

Let me, instead, point out what the highlights of this Act are, from my vantage point. Stability of franchise renewal must be among the most important achievements, if not the most important achievement, of the Act. The legislation provides franchising authorities with some short term rights that are quite demanding as to the content of the franchise. But during the renewal process, the standards are far more objective and quite less demanding. The result is a statute that provides security to incumbent cable systems and poses great, if not insurmountable difficulty, to any challenger to the incumbent.

Close behind the strong preference for incumbents at renewal time is the considerable national breakthrough on rate deregulation. Prior to the Act, the FCC had asserted broad limits over local regulation of cable rates. The 1984 Nevada reconsideration involving a system in Las Vegas and an associated case from Bayonne, N.J., reiterated what had been longstanding commission policy as to how far cities could go in regulating rates and services. As we stated in Nevada, those lengths were quite a bit shorter than many cities presumed, and had assumed, in their franchise agreements.

## Inside the FCC

(continued)

Flexibility needed  
Basic-nonbasic shifting

The new Act, I think, reflects some of the commission's concerns over broad rate-based regulation of cable. The Act also preserves the decisions of states like Massachusetts and California, which on their own initiated rate deregulation. I am sorry that there wasn't greater flexibility built into the Act to allow shifting of programs from basic to nonbasic tiers or to allow market forces to operate on the choice of programs offered. Though the Act protects some programming and rate provisions in existing franchises, it promises deregulation for the future. And except for a 24-month window, and after that only for cable systems found to lack "effective competition", is there to be local authority over rate regulation.

A third purpose highlighted by the Act is its efforts to encourage the widest possible diversity of information sources. The Act nods in what many would consider to be the right direction on this score. But the consequences of the legislation remain to be shaped.

Some questions remain over  
leased access provisions

The most unusual and experimental part of the legislation deals with the requirement of commercial use channels for programmers unaffiliated with the program operator—the so-called leased access provisions contained in Section 612. Despite the high hopes that some have put on this type of service, there are and will be doubts about the contribution this channel can make. I think it's fair to question whether the arrangements obtainable under the commercial lease provisions could not, in the case of many program service suppliers, be arranged directly with the cable system. And once the program supplier finds it unable to reach an agreement with the cable system, it would seem difficult to determine just who is being unfair if the programmer claims that it has been denied access channels at a reasonable price.

A fourth major achievement of the legislation is clarifying the authority of cities and other legislative bodies in their right to issue franchises. With this right to franchise comes the right to exact a franchise fee, to participate in a renewal process, and to make certain but limited demands on cable systems before granting a franchise.

Settles 'theological' debate  
over cable's real status

A fifth achievement of the 1984 Act is its line-drawing, tentative and mostly by means of dots, between the telephone companies and cable TV systems. The status quo as far as state regulation of certain common carrier services—whatever that is—is maintained. But under the Act, cable systems are not common carriers. This may seem obvious to those who never for a moment held themselves out as common carriers. But a common carrier model for cable was, throughout the 1970s and as recently as yesterday's *New York Times* op-ed page, advocated as the best way to ensure diversity and to avoid a so-called bottleneck over video services.

In this context, the Act fixes cable at a point midway between a common carrier model and a First Amendment model. Under the Act, cable is not a pure First Amendment animal, entitled to the hands-off approach allowed for newspaper and magazines. Indeed, Congress has seen fit to provide less First Amendment protection for cable than for broadcasters, as cable, not broadcasting, is now subject to an access requirement.

But the Act settles by practical division what amounted to a theological debate about what cable is or is not. In doing so, it reflects a real world view of cable. Cable involves some First Amendment decision-making, such as choosing program services and producing local origination shows. In this way a system is akin to the press. But much cable system activity logically has nothing in common with traditional First Amendment activity.

A sixth highlight of the Cable Act is its treatment—or shall we say non-treatment—of obscenity. For one thing, the Act can't quite decide what to call dirty words and disgusting pictures. Section 639 creates criminal penalties for transmission of "obscenity or otherwise unprotected matter." But when it comes to the commercial access channels, the standard changes to obscene or "in conflict with community standards in that it is lewd, lascivious, filthy, or indecent or is otherwise unprotected."



# A Sobering M



Throughout the country, a movement has grown against the dangers of life and property loss caused by drunk driving. In Boston, WROR-FM is adding its voice in a concerted effort to get drunk drivers off the city's streets.

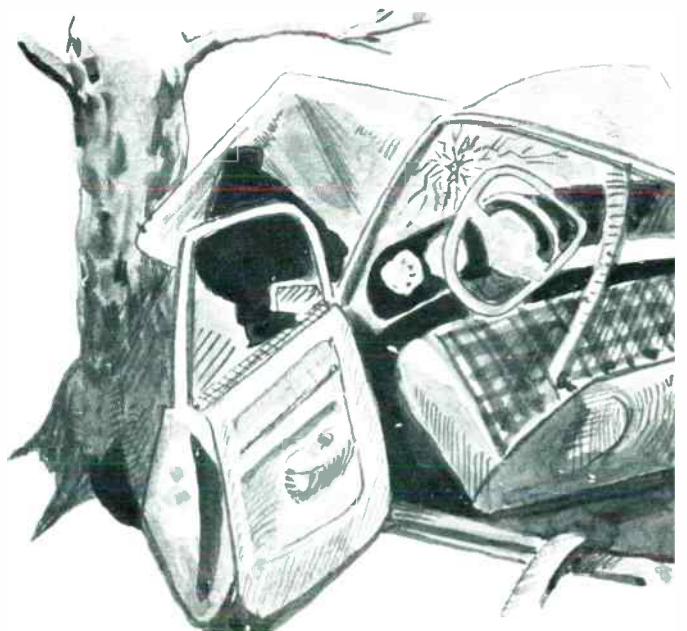
In December, WROR initiated a public service campaign, B.A.D.D.—“Bartenders Against Drunk Driving.” Over 25 bartenders were quick to respond to the idea, recording public service announcements that encourage patrons who drive to moderate their consumption of alcohol. The announcements, broadcast hourly, are buttressed by promotional buttons, bumper stickers and signs distributed to local bars, warning of the seriousness of driving while drunk.

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